Bought at Colchester. 22 Sep 1956.
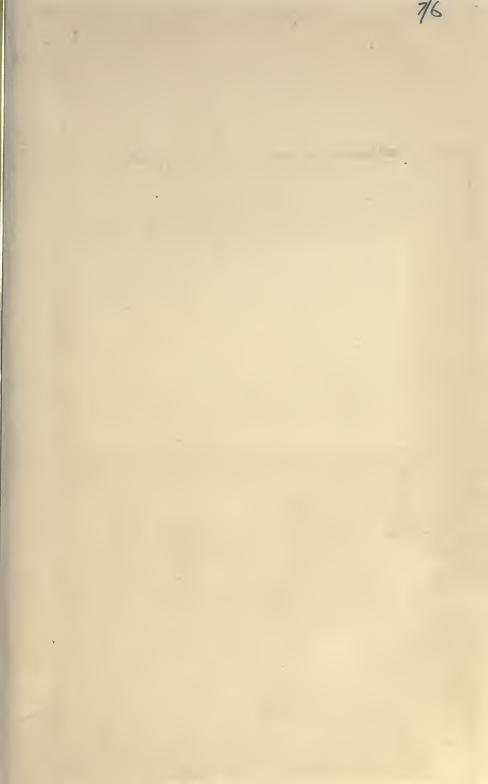
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ESSEX

A DICTIONARY OF THE COUNTY
MAINLY ECCLESIOLOGICAL
IN TWO PARTS

ESSEX

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MAINLY ECCLESIOLOGICAL

IN TWO PARTS

BY

G. WORLEY

CONTENTS

INTRODUCTION

I N proportion to its size, there is probably no county in
England that is better worth exploring than Essex. The
dimensions are stated differently by different geographers,
and have in fact varied to some extent from time to time
with the action of the sea, which has here given and taken
land in its capricious movements, as it has done all round
our island, and particularly along the eastern coast. Disre-
garding the projection towards the Naze on that side, the
county may roughly be described as a square. It measures
about forty-four miles from north to south, and rather more
from east to west, a diagonal line drawn across from Stratford
to Harwich giving us seventy-two miles as the greatest length,
the total area being estimated at 986,975 statute acres on the
latest ordnance survey.

It is a popular but mistaken notion that Essex is flat and
uninteresting. True though this may be of that portion which
lies immediately to the north of the Thames estuary, and of
the eastern margin, as belonging to that great plain which
stretches thence across Holland into Central Europe, it is
certainly not true of the county as a whole. The greater part
of its surface inland is covered with gently undulating hills
and dales, well wooded and well watered, occasionally rising
into heights of some distinction, as at High Beech (759 feet
above the sea-level), and at Danbury and Laindon Hills (re-
spectively 600 and 620 feet), from whose summits a picturesque
landscape may be seen in all directions, to disprove the fore-
mentioned libel on the county as deficient in natural beauty.
But whatever it may lack in that respect, as compared with
the more romantic scenery of other districts, is amply com-
pensated to the antiquary and ecclesiologist by the marks of
their presence left upon the land by its former inhabitants.

While there is much to fascinate us in the records of the British and Roman occupation, and especially in the enduring memorials which the stronger race has bequeathed to us, our interest in the ecclesiastical history of Essex, though not unconcerned in the work and movements of the early Christian missionaries, is for the first time seriously aroused when we come to the reign of Edward the Confessor, and the events which followed his death, culminating in the decisive battle of Hastings, and the triumphant career of William the Conqueror in England.

With the exception of the remains at Colchester, Hadleigh, and Castle Hedingham, there is scarcely a stone left in Essex of those strong fortresses which the Norman barons set up throughout the country, during the first and second centuries after the Conquest, with the double object of sheltering themselves and intimidating their refractory vassals. Neither can the county boast of any of those immense Cathedral churches of the same (Romanesque) period, equally impressive in their solid grandeur, with the added force and sublimity of an appeal to the religious instinct; unless the famous structure at Waltham may be quoted as an example. In that case, however, there is no doubt that the Abbey was founded by the unfortunate Harold, and very little that the main fabric was erected in his time, in the style introduced into England in the course of its intimate relations with the Norman province before the Conquest.[1]

But the Norman builders have left abundant evidence of their activity in many of the parish churches, where, however, they have not hesitated to appropriate such ready-made material as they found at hand in the Roman tiles which they have incorporated in their walls and towers. There are cases, too, where churches of Saxon origin would seem to have supplied them with a nucleus, which they have contented themselves with expanding, or otherwise accommodating to their own architectural ideals, as may be inferred from the

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[1] In vol. ii of the "Transactions of the Essex Arch. Soc." there is a paper by Professor E. A. Freeman, in which he maintains his opinion that the existing nave was Harold's work. The contrary is asserted by Mr. James Parker in vol. iii of the "Transactions of the Oxford Arch. and Hist. Soc."

fragments of Saxon work here and there imbedded in that of
their successors, as well as from more general indications of
an earlier arrangement having been adhered to. Here it is
of course to be remembered that, even in churches of undis-
puted Norman date and character, Saxon workmen would
probably be employed in the actual building, thus perhaps
accounting in some measure for the double element notice-
able in structures of the eleventh and twelfth centuries.

Looking at the thickness of the walls, the narrowness of
the windows and doorways, and the inevitable suggestion of a
fortress in many of the massive towers, one cannot help think-
ing that the contingencies of attack and defence were inten-
tionally provided for; and we know that these sacred buildings
were occasionally made to answer the purpose of the castles
in the intervals between the common prayers of the conquerors
and the conquered.

In the thirteenth century, when the opposing races had
overcome their dislike of each other, and were sufficiently
amalgamated by inter-marriage, etc., to become one people,
we find the national character expressing itself in the Early-
English style of church architecture, the greater lightness and
elegance of which seems to indicate a more peaceful time, a
sense of freedom and security previously unknown, a higher
religious aspiration, and a considerable advance in the science
and art of building-construction. There is no longer a reckless
waste of material, out of all proportion to the weight of the
fabric to be sustained, the tower puts on decoration as it
becomes less of a fortalice, and is eventually crowned with a
spire—the most strictly original and the least necessary
feature in a Gothic church, but by no means the least significant
in religious symbolism.

If we look for magnificence of structure, we shall find it
in the county at Coggeshall, Thaxted, Saffron-Walden, and
elsewhere, in the Perpendicular style, which to some minds
displays in perfection the Gothic form, of which it was cer-
tainly the latest development. Critics of severer taste profess
to discern in it the symptoms of decay, and are able to point
to the degradation which actually followed, and ended in the
practical extinction of Gothic art in this country, to give place

to that of the Renaissance—itself similarly debased and extinguished in its turn—till the revival of our own times has given a fresh impetus to every variety of ecclesiastical art, and thrown light upon the underlying principles and true limits of all.

The peculiar charm of the Essex churches does not lie in the exhibition of any given style in its purity, so much as in the intermixture of one with another in a whole which is seldom displeasing, and always instructive as an historical lesson, even where we have to regret the acts of vandalism committed at every stage by innovators on work done before them. It would be an interesting study for an antiquary of leisure to trace the sources of the various materials employed in Essex church-building, and the means by which they were brought to their destination. On the Kentish border, for instance, we find abundant use made of the ragstone which occurs in the neighbouring county, and could easily be conveyed by water. An exception which seems to prove the rule is the fine fifteenth-century tower at South Weald, built entirely of Kentish rag, and said to be unique in its position so far from the coast and the usual means of conveyance. In common with the other eastern counties, Essex can show a good deal of flint in its church-walls, where there is also an abundance of the conglomerate known as "pudding-stone," presumably taken from the beach-deposits. Purbeck marble is not unknown in grave stones, fonts, piscinae, and decoration. But the scarcity of building-stone in the county itself will account for a more extensive use of timber than elsewhere, conspicuously in roofs, porches, and belfries. In the notable case of Greenstead the nave-walls consist entirely of the bisected trunks of forest-trees, and at Shenfield the arcading between the nave and north aisle is an admirable imitation in oak of fifteenth century stonework. The nine square miles of almost unbroken woodland which survive in Epping Forest and the adjacent fragment of Hainault, remind us of the time when the whole interior was covered with trees, a refuge in warfare, and an inexhaustible source of industry in peace. Brick appears in the Tudor period, the churches at East Horndon and Little Chignal (otherwise significantly called Brick Chignal) being

built of that material throughout, while brick towers are seen as prominent landmarks at Ingatestone, Fryerning, and other places. Besides the old parish churches there is plenty to engage the antiquary in the ruins of the pre-Reformation religious houses, the most important of which will be noticed in the following pages, with a reference to original authorities and more detailed accounts for the sake of readers interested in particular foundations, and anxious to pursue the study. This applies more or less to all the descriptions here given, which are necessarily condensed to keep them within the limits of a portable *vade-mecum*, though it is hoped that nothing really essential has been altogether overlooked. For general purposes the county histories by Morant (1768), Muilman (1770), Wright (1831), and Suckling (1845), have still a special value of their own, though it will be necessary to supplement them with the modern "Victoria County History," where structural alterations, and the closer researches of recent years, have rendered them obsolete.

Other books, useful in their respective fields of inquiry, are " The Ancient Sepulchral Monuments of Essex," by F. Chancellor; and " The Domesday Book relating to Essex," by T. C. Chisenhale-Marsh. Mr. George Buckler's " Twenty-Two Churches of Essex " (1856) is valuable architecturally for its description of buildings remarkable for age, size, or peculiarity of construction; but of course a great deal has happened since his time. Mr. Ernest Godman's scholarly treatises on " Mediaeval and Norman Architecture in Essex " (1905) are richly illustrated; as is also Mr. Francis Bond's exhaustive work on the general subject of " Gothic Architecture in England " (1906). The " Visitations " of the county from 1558 to 1634 have been published by the Harleian Society; and from 1664 to 1668 by Sir E. Bysshe. Dugdale's " Monasticon " (Ed. Bandinel, Caley, and Ellis, 1817-1830) is indispensable for the history of the monastic houses. Newcourt's " Repertorium " and Weever's " Funeral Monuments " are valuable, but require correction here and there. The " Transactions " of the Essex Archaeological Society, and of St. Paul's Ecclesiological Society, contain papers by experts which should be consulted. "The Church Bells of Essex," by Prebendary

Cecil Deedes and Mr. H. B. Walters (1910), is the most recent and by far the best work on the local campanology. A. M. Burke's "Key to Ancient Registers" may generally be relied on, as cannot always be said of popular handbooks, which are apt to copy from one another and thus perpetuate mistakes. Exceptionally good are E. Walford's "Guide" (1882), and Durrant's "Handbook," written by Mr. Miller Christy (1887). The brief descriptions in Kelly's local Directories may also be trusted for general accuracy, as presumably supplied or corrected by the resident clergy, or other authorities on the spot. The joint work of Messrs. H. W. Lewer and J. C. Wall on "The Church Chests of Essex" (quite lately added to the list of authorities) is full of information on its particular subject. The student will of course supplement his reading by a personal visit to the churches described, at many of which small histories are to be had, with the advantage of being brought up to date, in the matter of modern restorations, etc., by old inhabitants. The present writer is greatly indebted to several of these for their courtesies during his own researches; but can only thank most of them collectively in this place. He is bound, however, to make special mention of his friends the Rev. F. W. Galpin, vicar of Hatfield-Regis; the Rev. W. J. House, now rector of Dunmow; the Rev. E. A. Hort, vicar of Chadwell Heath; and the Rev. Ernest Geldart, formerly rector of Little Braxted; all of whom have helped him in various ways, and given information not elsewhere to be obtained. He has also to acknowledge his obligations to the Right Rev. Dr. Edgar Jacob, Bishop of St. Albans, for such data as his lordshlp was able to furnish with regard to the formation of the new diocese while the scheme was awaiting the parliamentary sanction. In the interval the parish church of St. Mary, Chelmsford, was selected for the Cathedral, the intention being to make the area of the See conterminous with the county, and to leave its subdivisions undisturbed, though the Ecclesiastical Commissioners had of course discretionary powers, which were expected to involve some slight internal alteration, and the transfer of certain outlying parishes to other dioceses for greater convenience of administration. The actual result was made known

by the issue of an Order in Council on Tuesday 7 April, 1914, fixing the boundaries of the new East Anglian Sees as follows:

1. The whole of the parish of Sturmer, of which part is in Suffolk, and the whole of the parishes of Hadstock and Helion Bumpstead, of which parts are in Cambridgeshire, and the whole of the parishes of Heydon, Little and Great Chishall, which are in the administrative county of Cambridge, shall, so far as the same are not already included in the diocese of Chelmsford, be transferred to that diocese from St. Albans.

2. The part of the parish of Bartlow, which is in Essex, shall be transferred from the diocese of Chelmsford to that of Ely.

3. The parts of the parishes of Bures, All Saints, Sudbury, with Ballingdon-cum-Brundon, and Haverhill, which are in Essex, shall be transferred from the diocese of Chelmsford to that of St. Edmundsbury and Ipswich. Consequential arrangements were provided for at the same time as regards the archdeaconries, and the transfer of patronage and finances. Such portion of the endowment of the Bishopric of Ely as will produce £700 per annum, together with a moiety of the proceeds of sale of the London residence pertaining to that Bishopric—now represented by a sum in India $3\frac{1}{2}\%$ stock—becomes part of the endowment fund of the See of Chelmsford, such portions of the endowments of the Bishoprics of Norwich and St. Albans as will produce £150—and £350—per annum respectively, are also transferred to the See of Chelmsford. And twenty-four honorary canonries are to be founded in connection with its Cathedral Church.

Postscript.—As it will probably be noticed that many of the parish registers are quoted as " from 1558," it occurs to us to subjoin a few words of explanation. In 1538 Thomas Cromwell (*malleus monachorum*), then Secretary of State and Master of the Rolls, issued an injunction that registers should be kept in every parish for a similar purpose to those now in use. The extreme unpopularity of the man, and the co-incident Acts of Dissolution, which he was instrumental in passing, will partly account for the very general neglect of his instructions; to which we may add the laxity of the

parochial clergy in the performance of an unaccustomed duty, previously discharged (at least as regards the registration of important deaths) by the monasteries. To correct the mischief, Queen Elizabeth issued a stringent order in 1597 for the better keeping of the parish registers, and that transcripts of them should be sent every year to the respective diocesans. That this order was not properly obeyed seems clear from the subsequent issue of another, directing that *new* books should be made, with leaves of vellum instead of paper, containing all the old records, " more especially from the begining of the Queen's reign in 1558."

The clause was unfortunately worded; and in many parishes advantage was taken of the loophole which it afforded to neglect the older entries altogether, or simply make selections from them at the transcriber's discretion. This will sufficiently account for the date at which so large a number of registers commence. Anyone looking through them from that time forward will be led to notice many an hiatus which will probably never be filled up, and (in some cases) remarkably few entries of more than mere local and temporary interest.

This species of laxity is specially noticeable during the interregnum (1649-60), when many valuable records were lost beyond recovery, in the practical extinction of the National Church. At Fryerning, for instance, which may be taken as an illustration of the general neglect, there is no allusion to the Puritans or the Civil War, or to the state of the parish under visitations of the plague; though there are hundreds of entries of burials, without the slightest information as to the cause of death, or the age and station of the deceased, whose names alone are given against the dates. We notice an improvement from 1804 onwards, no doubt in view of the searching inquiries then being made into the whole subject of registration, which resulted in the act of 1812, enjoining the preservation, orderly arrangement, and alphabetical indexing of parish registers throughout the kingdom.

G. W.

PART I

PARISHES IN THE ARCHDEACONRY OF ESSEX,
ARRANGED IN ALPHABETICAL
ORDER

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PART I

PARISHES IN THE ARCHDEACONRY OF ESSEX

NOTE.—*The nearest railway-station is given in parentheses in every case where there is none at the place described. All qualifying words, e.g., Great, Little, etc., are printed after the substantive name.*

ALDBOROUGH HATCH (2 m. from Ilford). An old chapelry of Barking, formed into a parish out of Great Ilford in 1863, when the new church (St. Peter) was consecrated. It is a small building of Kentish ragstone in the Early English style. The earlier chapel is said to have been in existence quite late in the eighteenth century.

(See Lysons, "Environs of London"; Tasker, "Ilford Past and Present"; and Tuck, "History of Barking.")

ALTHORNE. A village on the Crouch, adjacent to, and combined ecclesiastically with, Cricksea (*q.v.*). The church (St. Andrew) is an interesting building of flint and stone, mostly in the Perpendicular style, but with a modern brick chancel, which is considered an unsatisfactory addition. Part of the rood-stair remains; and the curious brasses to Margaret Hyklott (1502) and William Hyklott (1508) who "paide for the workmanship of the walls of this Churche," indicate the original builders. The earlier brass bears an engraving of the Virgin and Child, and the other a quaint Crucifixion. A stone over the west doorway has a Latin inscription asking prayer for the souls of John Wylson and John Hyll, probably the builders of the tower. The sixteenth century octagonal font has various appropriate devices on its panels, including a depiction of the baptismal rite, and a crucifixion of St. Andrew, the patron saint, the corners being adorned with figures of angels (mutilated), flowers, and grotesque faces. There are two bells, one by Thomas Harrys (*c.* 1480) inscribed *Vox Augustine sonet in Aure Dei*, the second *Miles Graye made me* 1638. Registers from 1734.

ASHELDHAM (2 m. from Southminster). The village, in the Dengie hundred and rural-deanery, stands on a stream which flows in a winding course from the range of hills on the west to the North Sea. The antiquity of the settlement is shown in traces of an earthwork of oval shape, near the church, enclosing some sixteen acres, with enough of the embankments remaining to satisfy us of their British origin. The church (St. Laurence) is of flint, stone, and rubble, and mainly of early fourteenth-century date, though the great thickness of its walls, and the lower stages of the tower, would seem to indicate a much earlier foundation. The thorough restoration of the fabric in 1866-7 has taken away most of its antiquarian interest, but has left some old features, e.g., the sedilia and piscina in the chancel. The coloured glass in the windows and the general equipment and decoration are modern. It seems that there were once three bells, but there is now only one, which was recast in 1884, with the inscription *Sancte Petre ora*. Registers from 1721.

ASHINGDON (2 m. from Rochford) is the modernized name of Assandun, where the decisive battle of 1016 was fought between Canute and Edmund Ironside. Traces of an extensive encampment are still to be distinguished, no doubt marking the precise scene of Canute's victory. Four years afterwards (c. 1020) history records that he built a church of stone and lime upon the field, in memory of the event, and for the repose of the souls then sent to their final account. The church was consecrated by Wulfstan, Archbishop of York, and the first priest appointed to it was Canute's own chaplain, Stigand, eventually made Archbishop of Canterbury. It is highly probable, therefore, that the present small church (St. Andrew) is thus accounted for. It is built of rubble and brick, with an intermixture of Roman tiles, to which Kentish rag has been added in modern restorations. The fabric embraces chancel, nave, south porch, and west tower containing one bell. The foundations of nave and chancel, possibly also the lower part of the tower, may belong to the original building, but there would appear to have been a general reconstruction late in the twelfth century, followed by a raising of the tower in the fourteenth century, when further innovations were made in the current (Decorated) style. Note low-side window, pointed piscina, and aumbry in the chancel. There is a tolerably complete list of rectors from 1323. Registers from 1564.

(See "The Home Counties Magazine" for September 1910.)

AUDLEY END. *See* SAFFRON WALDEN.

AVELEY (2 m. from Benfleet). The parish church (St. Michael) though subjected to various alterations in detail during the fifteenth century, and to an unfortunate restoration in 1886-8, is still of great interest, and retains a strong original element of Norman and Early English work. The former appears in the plain rounded arcading of the south side, and the latter in pointed arches elsewhere. The square font of Purbeck, with arcaded sides, and supported on five shafts, is Norman; the rood-screen, fifteenth century; and the richly-carved pulpit and sounding-board are dated 1621. There is a small but good Flemish brass to Ralph de Knevynton (1370), with effigy in armour under an elaborate canopy; another to Elizabeth Bacon (1583), a child aged thirteen weeks, represented in swaddling clothes; two groups of children; and some escutcheons (*c.* 1520). The oldest of the five bells is inscribed *Sancte Petre ora pro nobis*, without date, but known to be by William Culverden, a founder of the late fifteenth and early sixteenth century. The others are of the seventeenth and eighteenth centuries. Registers from 1563. *Belhus*, though refronted and otherwise altered, is still a fine example of a Tudor mansion, *temp.* Henry VIII. The thirteenth century tomb in the church is supposed to be that of Nicholas de Belhus. The old moated house of *Bretts* is traditionally associated with Le Bret, one of Becket's murderers, but there is nothing historical behind the story.

BADDOW, GREAT (2 m. from Chelmsford) is a pleasant suburb of the county town, and a favourite residential quarter. The ecclesiastical parish was reduced in area in 1874, when the " Consolidated Chapelry " of *Galleywood Common* was formed out of it, and some other contiguous parishes, with a church of its own, dedicated to St. Michael and All Angels. The old parish church (St. Mary) is a large building, chiefly of the fourteenth century, consisting of chancel, nave, with north and south aisles, and a fine west tower, bearing a tall octagonal spire, and containing nine bells. The walls are made up of flint and rubble, with an intermixture of pudding-stone and tiles, probably Roman; but the upper parts, including the battlements, show excellent sixteenth century brickwork, which also appears in the arch, at the east end of each aisle, leading into the adjacent chapel. The interior has been over-restored, but still has some interesting old features, *e.g.*, the two plain niches (probably piscinae) in the south aisle; the angle piscina, with two recesses, in the chancel; the fine oak Jacobean pulpit with circular sounding-board; and the late seventeenth century brass to Jane Paschall,

supposed to have been made as a *memento mori* in the lady's lifetime,
as the inscription bears no date, which may have been overlooked at
the decease. Registers from 1543.

BADDOW, LITTLE (5 m. from Chelmsford). The village lies in
the river valley, but the parish is extensive, stretching away south-
ward into the hilly country of Danbury. In this neighbourhood, on
the road to Woodham Walter (*q.v.*) is the interesting Tudor manor-
house of *Old Riffhams*, so called in distinction from the modern
mansion of *Riffhams*, which stands among the adjacent woods.
Another decayed mansion worth seeing is *Graces*, named after the
Le Gras family, and once the residence of Sir Henry Mildmay. The
church (St. Mary), mostly of fourteenth and fifteenth century date, is
small, but has numerous points of interest, having suffered much less
at the hands of the restorer than many of its neighbours. The walls
are of rubble with a mixture of Roman tiles, noticeable at the corners
of the nave and in the arch to the north doorway (now blocked), the
whole structure apparently indicating a pre-Norman origin. In the
wall of the south aisle there is a fine crocketed piscina (fourteenth
century), with a line of ornament in foliage above, which is carried
along over two widely-arched and richly-carved recesses, the whole
forming a composition of great beauty. Within the arches are two
wooden effigies, apparently of opposite sexes, said to date from the
reign of Stephen, and to represent the founders of the church.

Against the north chancel wall there is a stately white marble
monument to Sir Henry Mildmay (d. 1639), with a recumbent effigy
in complete armour, and two kneeling figures at the feet, under a
canopy. There are four bells, inscribed respectively as follows:

Miles Graye made me 1636.

Sancte Toma ora pro nobis (by Henry Jordan, fifteenth century).

John Dier made me (sixteenth century).

Sancta Maria ora pro nobis (*c.* 1400, founder uncertain).

BARKING. This large and populous market town is situated on
the left bank of the Roding, near the point where the sewage con-
veyed from the metropolis by the North London Main Drainage
system empties itself into the Thames. Although the parish now
shows few signs of antiquity, it has a very ancient history, and, from
the palaeolithic and neolithic implements which have turned up there,
would seem to have been a settlement of some distinction in pre-
historic times.

About the year 675 the *Abbey of Barking* for Benedictine nuns was founded by Erkenwald, Bishop of London (*c.* 675-93), and became one of the most important institutions of its kind in England. The convent was burnt down by the Danes in 870, but rebuilt on a splendid scale by King Edgar in the middle of the tenth century. In 1539 the fate of the community was settled by the Act of Dissolution, and the only visible fragment of the buildings now left is the (fourteenth century) gateway at the entrance to the churchyard. It is a structure of two storeys, with an embattled parapet and an octagonal corner turret containing a bell, which is still rung at 8 p.m. during half the year, in perpetuation of the curfew, and on other occasions, giving the building its local name of the "Firebell Gate."

The parish church (St. Margaret) is a large building of Kentish ragstone, consisting of chancel with chapels, nave with south aisle, two parallel north aisles, porch, and lofty embattled west tower containing eight bells. It is mainly of fifteenth-century date, but shows Norman work in two arches of the north chapel, and Early English in two lancets remaining within the chancel. There are brasses with effigies; one to a priest in academic dress (*c.* 1450); another to Thomas Broke (1493) with wife and two children; and a third to John Tedcastell (1596) with wife, nine sons, and seven daughters. The late monuments to Sir Charles Montague and Sir Orlando Humphreys are fine examples. Registers from 1558.

In High Street the old market-house, now used as the Town Hall, is an interesting Tudor structure of timber and plaster. *Eastbury House* (1 m. east) is a picturesque brick-gabled mansion dating from *c.* 1570.

It may be desirable to caution the stranger against confusing the church of "All Hallows, Barking," as it is called, with anything in Barking parish. The church by the Tower of London was formerly a dependence of the abbey, which gives it the distinctive name, still retained, though the places are some miles apart.

BARKINGSIDE (3 m. from Ilford). The large, scattered village was taken from the care of Great Ilford in 1841, and constituted a District Chapelry, under the title of Holy Trinity, Barkingside—the name being derived from the church erected there in the preceding year. It is a brick building in imitation of the Romanesque style. More conspicuous is Dr. Barnardo's *Village Home for Destitute Girls*, which accommodates some thirteen hundred inmates in sixty-seven separate houses, each under the charge of a matron.

BARLING (4 m. from Shoeburyness). *Barling Magna*, as it is ecclesiastically entitled, is a small village on a creek of the river Crouch. The benefice was presented by Edward the Confessor to the Dean and Chapter of St. Paul's Cathedral, who are still the patrons. The church (All Saints) is a small stone building of Norman date, as shown by the south doorway; and consists of chancel, nave, and a massive west tower, bearing a shingled spire, and containing two bells. The staircase to the rood-loft is well preserved, with lower and upper doorways. Registers from 1539.

BENFLEET, NORTH (3 m. from Pitsea). The church (All Saints) is a small building of flint and stone, dating from the thirteenth century. It consists of nave and chancel, the latter rebuilt in 1871, and a timber belfry containing two bells, both inscribed *Sancta Katerina ora pro nobis*, and both cast by Robert Burford (d. 1418). Registers from 1647.

BENFLEET, SOUTH, is much the larger of the two villages, and has a railway station. It is pleasantly situated on the creek known as Hadleigh Ray, which flows between it and Canvey Island. An early reference to the place occurs in the " Anglo-Saxon Chronicle " for 894 A.D., where we are informed of the erection of a Danish fort in a position contested by Alfred the Great with the invaders. The exact site is said to have been on or near the present churchyard, where a portion of the ground indicates something in the nature of an earthwork. The church (St. Mary) is a fine stone building, mainly of the fifteenth century, though much restored. It comprises chancel, nave with aisles of three bays each, south porch, and west tower. The chief feature is the beautiful timber porch (*c.* 1450) considered one of the finest in the county. The nave is clerestoried and lofty, but plain, and has rather a poor roof, more modern than the walls, though the old carved corbels remain. The piers are interesting, those on the south being octagonal, on the north clustered. All the chancel windows are restorations; but the rood-stair is preserved in the wall, and the square-headed cusped piscina is original. The archway between nave and tower is apparently of Norman age. There are five bells. Registers from 1573.

(See the "Anglo-Saxon Chronicle" for 893-4, and the "Essex Arch. Trans." N.S., viii.)

BILLERICAY. The pleasant little town, formerly attached for eccle-
siastical purposes to Great Burstead, was constituted on 3 December
1844 a "District Chapelry" in the Rural Deanery of Barstable (=
Brentwood). Celtic pottery and Roman relics have been discovered,
and may now be seen in the Colchester museum. The church (St.
Mary Magdalene) is a plain modern brick building, except the tower,
which is a fair example of fifteenth century brickwork, and contains
one bell inscribed *Galfridus de Hedelmeton me fecit* (early fourteenth
century, recast 1890). In the spandrels of the west doorway there
are some ancient blue and white tiles, and the remains of a holy-
water stoup in the south jamb. The tracery of moulded bricks in
the two-light window above the entrance gives a tolerably good
specimen of Tudor workmanship. Registers from 1844 only. The
earlier books (from 1558) formerly preserved at the mother church,
Great Burstead, are unfortunately missing.

BLACKMORE (4 m. east from Ongar; 4½ m. north-west from
Ingatestone). The place takes its name from the dark colour of the
soil in the low-lying lands about it. In the reign of Henry II
(1154-89) a small priory of Austin Canons was founded here, and is
commonly attributed to Sir John de Sandford, whose family had
held the manor, with three others in the neighbourhood, under King
Stephen. Some historians, however, give the credit of the foundation
to Adam and Jordan de Sandford, who certainly made over the bulk
of their property to the convent. A claim has also been set up on
behalf of the de Veres, generous benefactors, whose arms are painted
on the woodwork of the church roof, and their badges sculptured
over one of the old doorways. These conflicting opinions may per-
haps be reconciled by allowing a share of the interest to each of the
two great families, who were brought into relationship by the mar-
riage of Robert de Vere (d. 1295) with Alice, daughter of Gilbert de
Sandford. Certain it is that the parish church was in existence
before the priory, to which the rectory, tithes, and profits were after-
wards assigned by William de Sancta Maria, Bishop of London
(1199-1221) and confirmed in 1236 by the Dean (Geoffrey de Lucy)
and Chapter of St. Paul's Cathedral. In 1525-7 Cardinal Wolsey
procured the dissolution of the priory for the endowment of his
colleges at Oxford and Ipswich; and on the Cardinal's deposition,
the property reverting to the Crown, the church and priory were
bestowed upon the Abbot and Convent of Waltham Holy Cross. At
the general dissolution of monasteries the estate again went to the

Crown, and was granted to John Smyth and his heirs, who are commemorated in many inscriptions within the church.

The chest-tomb in the south aisle, supporting the recumbent effigies of Thomas Smyth (d. 1594) and Margaret his wife, is their most prominent memorial.

The church (St. Laurence) consists of nave with aisles, chancel, north porch, and west timber tower with spire. The west front (now concealed by the tower) and the westernmost bay of the nave are of substantial Norman work, probably showing the original character of the whole building, or the nucleus to which the rest was added in instalments during the thirteenth, fourteenth, and fifteenth centuries. As, however, the fabric has been subjected to a series of restorations between 1878 and 1907, it displays considerable variety of styles in its different parts. The west front is built in square masonry, and has a plain round-headed doorway, with two windows of like form in a line above it, and over them a circular window in the gable. The surviving bay at this end of the church has slender columns at the angles of the piers and responds, with graceful capitals and moulding, showing an encroachment of Early English work upon the original Romanesque. Most of the fabric, indeed, is of the Early English (Henry III) period, a fine example of which appears in the moulded arch and label within the porch. The latter, apparently of fifteenth century date, has been much restored, but still shows the ingenious timber construction of its first builders. But by far the most interesting feature of that age is the wooden tower. It is in three stages, diminishing in area upwards from the base (28 feet square), the whole structure having some resemblance to a pagoda, surmounted by an octagonal shingled spire. The similar tower at Margaretting (*q.v.*) suggests that both probably came from the same architect; but the area covered here is four feet larger in all directions. There is a four-light window, with traceried headings, in the west wall of the lowest storey, which, like that immediately above it, is covered externally with plaster. The belfry stage is weatherboarded, and has an opening on each side, barred laterally in the usual way for the emission of sound.

Of the five bells, three are dated 1647, one 1648, and the fifth 1752. The nave and chancel are of the same height, and covered from end to end by one tiled roof, the approximate dimensions being as follows: chancel, 35 ft. by 20 ft.; nave, 90 ft. by 18½ ft.; the aisles adding 7½ ft. to the width on either side. There is a marked difference between the two sides of the nave arcade. The

columns on the north are clustered, with moulded caps and arches in the Early English fashion. On the south the supports are octagonal, and built of brick, with chamfered arches, indicating Tudor workmanship. Originally there were no windows on this side, which presumably formed a boundary to the cloister; but three were inserted in 1877 to match those in the north wall, where there are four, chiefly of early sixteenth century form. The oak roof (*c.* 1381-1404) is decorated with contemporary portraits in its central portion, and with escutcheons along the sides, amongst which a conspicuous place is given to the de Veres, and the Bishop of London (Robert de Braybroke) in whose time the roof would seem to have been constructed. There is a chapel at the east end of each aisle, shut in by a transverse wall, a rather unusual arrangement in a small parish church. The font is a plain octagon of Purbeck, apparently of thirteenth century date. Registers from 1602.

Adjoining the churchyard is *Jericho House*, once a secret resort of Henry VIII, whose occasional disappearances from Court are said to have led to the familiar phrase derived from His Majesty's retreat.

(See Buckler's "Essex Churches" (1856); and the Rev. W. Layton Petrie's monograph on "A Country Parish" (1898).)

BOBBINGWORTH (locally pronounced "Bovinger," 1 m. from Blake Hall). The church (St. Germain) is a small building, consisting of brick nave and chancel, with a heavy embattled wooden tower, containing six bells cast in 1841.

There are some brasses and seventeenth century monuments, but the fabric cannot claim any special interest. Registers from 1558.

BOREHAM (3¾ m. from Chelmsford). This ancient parish abounds in interest, ecclesiological and otherwise. The picturesque church (St. Andrew) comprises chancel with south chapel, nave with north and south aisles, and a central tower containing six bells. The "presumed vestiges of Anglo-Saxon architecture" referred to by Mr. Bloxam are noticeable particularly in the lower part of the tower, where rubblework is interlaid with Roman tiles, in the manner of the Saxon builders. But the small doorway to the staircase and some of the windows show the characteristic Norman headings, while the pointed double-lights in the higher stage indicate work of the sixteenth century, when the tower was raised a storey and crowned with battlements. The main fabric displays a variety of styles, from the Romanesque to the Tudor period, and was obviously built, or rebuilt, in instalments, the approximate ages of which may be stated as follows:

Nave and chancel originally Norman, though the chancel has a four-teenth century window and others of later date; the south aisle dates from *c.* 1240; the north aisle from the middle of the fifteenth century; and the chapel is a sixteenth century addition. This " Sussex Chapel," as it is called, was erected by Thomas Radcliffe, Earl of Sussex, as a family mausoleum, and contains a large table-tomb in coloured marbles, bearing the effigies of the Earl himself (d. 1583) and two of his ancestors, viz., Robert Radcliffe (d. 1542) and his son Henry (d. 1556), whose bodies were brought here from the old church of St. Lawrence Pountney, afterwards burnt down in the great Fire of London. The tomb is the work of Richard Stevens, an artist of distinction in his day, who has bestowed considerable care upon it in every detail. Note also the good octagonal font (thirteenth century), and small inlaid brass (1573)—to Alse Byng and family. Registers from 1559.

A mile and a half to the north-west stands the historic Tudor mansion of *New Hall* (*c.* 1500), occupied since 1793 by a community of nuns of the Order of the Holy Sepulchre, from Liége, who have equipped the building as a high school for young ladies. The stained window, formerly in the chapel, has long since gone to St. Margaret's, Westminster; and some of the marbles and other embellishments have been transferred to *Boreham House* (1 m.), a white brick mansion, built in 1728, in a well-timbered park of some 1,000 acres, commanding fine views over the Chelmer valley.

BOWERS GIFFORD (1½ m. from Pitsea). The small stone church (St. Margaret) is chiefly in the fifteenth century style, and consists of chancel and nave, with western tower and spire. The two bells are inscribed respectively: *Sancta Katerina ora pro nobis*; and *Sit nomen Domini benedictum*. There is no date on either, but it is approxim-ately known by the time when the founders were at work. The first comes from Robert Burford (*c.* 1392-1418), and the second, which is the older and larger of the two, from his father William (*c.* 1373-92). There is a fine, but mutilated, brass to Sir John Gifford (1348), after whose family the place is named. Registers from 1558.

BRADWELL-BY-THE-SEA (7 m. from Southminster). A large parish on the headland to the south of the Blackwater estuary. It was at the extreme point that the Romans built their fortress of Othona (otherwise Ithanchester), commanding the coast north of the Thames and the river approach to their encampment at Maldon. The excavations of 1864-5 have revealed the foundation of walls 14 feet thick, enclosing

some four acres of ground, on which much broken pottery and other relics of the Roman age have turned up. In the middle of the seventh century St. Chad fixed upon the spot as a convenient station for his missionary work in East Anglia, and built a small church on the west side of the old intrenchment. There is scarcely a doubt that the little fabric known as *St. Peter-on-the-Wall*, and now used as a barn, is the actual structure. It shows a free use of Roman material, *e.g.*, squared stones, tiles, etc., apparently gathered from the abandoned fortress. The surviving nave measures 54 ft. 8 in. by 26 ft. 7 in., with a height of 25 ft. to the spring of the gables.[1]

The parish church (St. Thomas the Apostle) is a brick and stone building, apparently of late fourteenth century date, if we may judge by the work in nave and chancel. It was, however, largely reconstructed in 1706, and restored in 1884. The lofty embattled west tower (brick), with round-headed windows and wooden casements (1706) contains five eighteenth-century bells. There is a good octagonal font; and among the Communion plate a silver chalice dated 1626. The brasses to Margaret Wyatt (1526), John Debank, rector (1601), and Thomas Debank, yeoman (1606), are also to be noticed. Registers from 1558.

BRENTWOOD. The smart and prosperous market-town is spread over high ground in the well-wooded district of South Weald, and takes its name (= Burntwood) from the occurrence of a fire which once destroyed this portion of the Essex Forest. On the south side of High Street are the remains of the old parish church, erected in 1221, and dedicated to St. Thomas of Canterbury. It was established originally as a Chapel-of-ease to the mother church of South Weald, and served by a chaplain appointed by the Abbot and Convent of St. Osyth, to whom the manor formerly belonged. After the suppression, Henry VIII transferred the property to Thomas Lord Cromwell, upon whose attainder it reverted to the Crown; and in 1553 was granted by Edward VI to Sir Anthony Browne, Chief Justice of England, founder (1557) of the famous Brentwood Grammar School. On the erection of the new church (St. Thomas the Martyr) in 1835, the old building was turned to account as a national school, but it is now a ruin, consisting of little more than

[1] See "The Reliquary" of January 1909 for an illustrated paper by Dr. Laver; "The Builder" of 15 September 1906 for another by Dr. J. C. Cox; also his work on "The Cathedral Church and See of Essex," pp. 3-6, 1908.

the tower. In 1882-3 the modern church was entirely reconstructed, and provided with eight new bells, but retains a few relics from the chapel, including some fragments of painted glass with armorial bearings. Registers from 1695.

(See Buckler's "Essex Churches" for a description and ground-plan of St. Thomas's Chapel.)

BROOMFIELD (2½ m. from Chelmsford) The picturesque village, gathered round a central green, is named after the plant which once flourished abundantly on the dry gravelly soil. Palaeolithic implements have been discovered there; and that the place was of some importance in Saxon times is proved by the weapons, utensils, and ornaments, dug up from time to time (e.g. in 1888 and 1894) in the neighbouring gravel-pits.

The parish church (St. Mary) is either of early Norman, or possibly of late Saxon, date. It comprises chancel, nave with north aisle, south porch, and a round western tower, one of the few still standing in the county.[1] The chancel, though slightly narrower, is almost as long as the nave, the respective dimensions being as follows: chancel, 37 ft. 10 in. by 14 ft. 4 in.; nave, 41 ft. by 20 ft. 6 in., the aisle (including 3 ft. for the piers) adding 12 ft. 3 in. to the total breadth.

The walls of the main building are of rubble, faced with septaria and bands of tiles; and the tower is of flint and pudding-stone, with an element of Roman brick, noticeable in the framework of the windows. The arches between nave and aisle are unequal in span, and rest on comparatively thin piers, from which it is inferred that the whole of the north side has been rebuilt. The windows are of various styles, for the most part considerably later than the walls, the traceries in some cases belonging to the fourteenth and fifteenth centuries.

There was a restoration in 1870, but not with excessive regard to ancient features; though the basin of the (thirteenth century?) font is preserved. It measures 2 ft. 9 in. square, and has slightly sunk panels on the sides, with pilasters at the angles. There are several brasses, the oldest (mutilated) being to Thomas Huntleye (1613), with a flattering epitaph. Of the original three bells two remain,

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[1] The others are at Bardfield-Saling, Great Leighs, Lamarsh, and Pentlow. There was formerly another at Birchanger.

dated 1580 and 1613, to which four have recently been added. Registers from 1546.

(See Buckler's "Essex Churches" for an account of the church at his date (1856); vol. xxiii of "Archaeologia" for a paper on the English Round Towers, and vol. i of the "Victoria County Hist. of Essex" for the discoveries made in recent excavations at Broomfield.)

BUCKHURST HILL. A populous suburb of London, in a pleasant situation on the outskirts of Epping Forest. The parish was formed out of Chigwell in 1838, and has a church (St John Baptist) built in the Early English style shortly before, but since considerably enlarged. There is a Chapel-of-Ease (St. Stephen), erected in 1876.

BULPHAN, otherwise *Bulvan* (3 miles from East Horndon), is pleasantly situated at the foot of the Laindon range, but includes some marshy ground—the *fen* from which the place is supposed to take its name.

The small church (St. Mary) is a stone building of the fourteenth century, with a later timbered belfry. Formerly there were three bells, two of which have disappeared. The survivor, which is without date or inscription, was supplemented in 1891 by a set of five of the "tubular" species, which are used to ring in the New Year, after the Old Year has been rung out by the old bell. On ordinary occasions the duty is divided between them. The original chancel-screen, well carved and of unusual design, remains in good condition. Registers from 1723.

(See Palin, "Stifford and Neighbourhood.")

BURNHAM, often described as Burnham-on-Crouch, to distinguish it from other places of the same name, is a flourishing little town on the bank of the estuary. The church (St. Mary) stands a mile north of the modern town. It is a large building of flint and stone, mainly in the late fifteenth-century style, though the north aisle and tower are at least a century earlier, and the fine south porch is a sixteenth-century addition. Note the grotesque gargoyles, and the shields of arms, etc., sculptured about it. The top stage of the tower was blown down in the great gale of 1703, and afterwards rebuilt on a lower scale, but there is still an extensive view from the summit. It contains five bells, the oldest, by John Walgrave (early fourteenth century), bearing the inscription, *Sancta Katerina Ora pro nobis.* The plain square Purbeck font is of Norman age. Registers from 1559.

BURSTEAD. The two parishes of this name, distinguished as *Great* and *Little*, are situated 1½ m. from Billericay, of which *Great Burstead* is the mother ecclesiastical. The large church here (St. Mary Magdalene) is of Norman origin, though it has been partly rebuilt, and the windows are insertions of the fourteenth and two succeeding centuries. The fabric, mainly built of rubble and stone masonry, consists of nave and chancel, with south aisle to both, and western tower of Kentish rag, bearing a shingled spire. Of the five bells, four have been recast, leaving the oldest untouched. It is by John Walgrave (*c.* 1436) and inscribed *Vox Augustini sonet in aure Dei*. The most interesting feature of the exterior is the north doorway, a fine example of Perpendicular work, with square label resting on crowned heads, and an angel in each spandrel, one holding a scroll, the other a bird and a book. At the side of this entrance there is a stoup of the same age, the labelled heading having conventional roses in the spandrels. The nave arcade (three bays) rests on octagonal columns: the plain font, also octagonal, appears to be contemporaneous. There is a fair amount of old timberwork, and a range of benches, with carved tracery in the end panels; also a very ancient oak chest, cut out of a single block. Registers from 1558.

The church (St. Mary) at *Little Burstead* is a much smaller building, consisting simply of chancel and nave, with a turret at the west end, containing two bells. It is in the thirteenth-century style, and built of pudding-stone, cut into blocks like ordinary masonry. The windows are of later date, the double-light at the west end being an elegant fourteenth-century insertion; and the triple-light at the east a fifteenth-century piece of work, remarkable for its brick tracery and curious painted figures in the glass. It seems that the pitch of the roof was raised at about the same time, the west end showing the outline of the original below a well-built brick gable of later construction, bringing the apex almost to the top of the bell-turret. The chancel arch was also then removed, probably for the erection of the rood-screen, a fragment of which remains. In the chancel there is an aumbry of more than usual depth, and a beautiful piscina, with a trefoil arch in finely undercut mouldings, both dating from the thirteenth century. There are several eighteenth-century monuments, and some brass inscriptions of that age and earlier. Registers from 1681.

(See Buckler's "Essex Churches" for description of the building at Little Burstead (Burghstead); and Morant and Newcourt for historical notices.)

BUTTSBURY (1 m. from Ingatestone). The church (St. Mary), situated on the western edge of the parish, near Ingatestone Hall, is a small restored building, consisting of chancel, nave with aisles of two bays each, south porch, and west tower.

The north and south doorways (note original hinges and ironwork on the doors), both belong to the thirteenth century, and give us the approximate age of the fabric, indicated also by the (built-up) priest's doorway in the north chancel wall. Elsewhere we find work of the fifteenth century; and the brick tower is apparently a late sixteenth century addition. Two of the original bells have gone, leaving one (undated) by Henry Jordan, a fifteenth-century founder. Registers from 1657.

CANEWDON (4 m. from Rochford). The name of the parish is in all probability formed on a combination of "Canute" with "dune," the hill on which the Dane encamped in October 1016, awaiting his decisive battle with Edmund Ironside. At a later date, Canute, having embraced the Christian religion, devoted himself to the foundation and endowment of churches and monasteries throughout the kingdom; and it is supposed that his atonement included the erection of churches at Canewdon, Ashingdon, and Hockley, the three parishes which cover the scene of his victory. As it stands to-day, the church at Canewdon (St. Nicholas) is mainly of fifteenth-century date, though it bears signs of much earlier work. The oldest part is undoubtedly the lower half of the north wall, in which Roman bricks are incorporated. The fabric is chiefly of stone, and comprises nave with north aisle, chancel, south porch, and west tower; the nave and chancel dating from the end of the twelfth, the tower and porch from the early part of the fifteenth century. The church stands on a hill, and its lofty tower (75 ft.) has always been a prominent landmark, besides having been turned to account as a lighthouse previous to the erection of the famous "Nore Light."

It is a massive square structure in four stages, strongly buttressed in duplicate at the angles, with rather large (Tudor) windows in the uppermost storey or bell-chamber, and battlements at the summit. Over the west doorway (now closed, but still retaining the original oak door) there are three heraldic shields, the central displaying the quartered arms of England and France (*temp.* Henry V); to the south of which the Bohun escutcheon is impaled with that of the Fitzalan and Warren families. The shield on the north side is unfortunately decayed beyond recognition. There is an empty niche on

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each side of the shields, and two others will be noticed in the adjacent buttresses.

There are five bells, ranging in date from 1634 to 1791; but it is no longer possible to ring them. The arcade of four bays between the nave and aisle is supported on three octagonal pillars, at varying distances apart, with a differently moulded capital in every case. The pulpit is a fine example of late seventeenth-century carved oak, not unlike the work of Grinling Gibbons in London churches, from one of which it is thought to have come during the vicariate of George Walker, who was also Canon Residentiary of St. Paul's Cathedral, and built the vicarage at Canewdon in 1758. The church here was well restored in 1901. Registers from 1636.

(See Benton's " Hist. of Rochford Hundred," and " The Home Counties Magazine " for September 1910.)

CANFIELD, GREAT (3 m. from Dunmow, or from Takeley) has a most interesting Norman church (St. Mary), with walls of mingled flint, Roman tiles, and pudding-stone. The original building consisted merely of nave and chancel, to which a porch of flint and stone and a timber belfry were added in the fifteenth century. There are now three bells (sixteenth and seventeenth centuries), but there were originally four (*vide* Morant, ii, p. 462). Both doorways are admirable examples of Romanesque work, though that on the south is by far the more elaborate. Its boldly carved arch has a deeply cut billet moulding, and rests on circular shafts, with curiously sculptured capitals, displaying a human face on either side, one bearded and supported by a pair of doves. The tympanum is carved with zigzag ornament, and each of the jambs with an arrangement of " crosses-fylfot " (crosses with equal arms returned), a symbol adopted in early Christian art, but found on prehistoric remains in Italy and elsewhere (*vide* Mortillet, " Le Signe de la Croix avant le Christianisme," 1866). The north doorway is similar, but less richly ornamented, and the tympanum is a modern copy of the other. The chancel arch is a massive piece of Norman work, with billet moulding, while the abaci, decorated with a lozenge-pattern, are supposed to bear Saxon traces. Three narrow splayed Norman lights remain in the chancel, one on the north side, two in the east wall. In the latter case the splays are adorned with colour; and between the windows there is a shallow recess beneath a rounded arch, unquestionably of Norman date, though the painting of the Virgin and

Child (extremely well preserved) in the space is probably of the thirteenth century.

Till recent years this beautiful picture was concealed by the monument of Sir William Wiseman (1684), whose family long resided in the parish. There is a brass to an earlier member, John Wiseman (1518), with his wife and children; and another to Sir Thomas Fytche (1588). Registers from 1538.

Near the church, on the south side, there is a remarkable earthwork named *Canfield Mount*, marking the site of a strong feudal castle built by the de Veres soon after the Conquest. The high mound, on which the keep formerly stood, is now planted with trees, and the courtyard turned into an orchard.

CANFIELD, LITTLE. See Part II.

CANVEY ISLAND (2 m. from South Benfleet) was formed in 1881 into a separate parish, civil and ecclesiastical, having previously been divided among eight of the surrounding parishes. In shape it may be described as an irregular oval about six miles in length. At low water it may be reached from South Benfleet by a causeway across Hadleigh Ray, and it is defended from high tide in the Thames by an embankment constructed in 1623 by a Dutch engineer named Croppenburgh. The church (St. Katharine) was first erected for the Dutch settlers in 1622, but, curiously enough, was burnt down by the fleet from Holland during the raid of 1667. It has been several times rebuilt, the existing structure, which dates from 1875, retaining the old dedication and some fragments of the original, whose foundations may still be traced. The fabric is of timber, with a small central turret containing one bell, cast by Messrs. Warner and Sons in 1875 for the then new building. Registers from 1819.

CHADWELL (2 m. from Tilbury). The parish includes the famous Tilbury Docks, constructed by the East and West India Dock Company in 1882-6, which, with the accessories, cover about one hundred acres, and have become the centre of a spreading town on the north bank of the Thames. There has been a chapel in Tilbury Fort since 1875, and the growing population has been further provided for by the church of St. John Baptist, Tilbury Docks, built in 1883.

The old parish church (St. Mary), though considerably restored, has several interesting Norman features, *e.g.*, the north and south doorways. In the former case a pointed arch has been inserted beneath

the original rounded heading, which remains, with its tympanum carved with a star ornament. The south doorway is extremely plain, but has the interest of a "horseshoe" heading. Most of the fabric, however, must be referred to the fourteenth and fifteenth centuries. There are three bells in the tower, which is the latest part of the church. Registers from 1539. The full name of the parish is *Chadwell St. Mary*, in distinction from that of *Chadwell Heath*, which was formed out of Dagenham and Great Ilford in 1895. The church of St. Chad was built there in 1884.

(See Palin, "Stifford and Neighbourhood.")

CHELMSFORD, the county town, lately raised to the dignity of a cathedral city, is pleasantly situated at the confluence of the Chelmer (whence the name) and the Cam. Though not perhaps an important Colonia, there can be no doubt that it was a Roman settlement, as shown by the discoveries made there in modern times, including the remains of a villa-residence, funeral urns, and other relics of the Roman occupation. It appears from the Domesday Survey, issued in 1086, that Bishop William had held the manor under Edward the Confessor, and continued in possession till 1075, the estimated value of the estate being £8 a year. The manor house was known as *Bishops' Hall*, the bishops of London occasionally using it for a country residence when the whole of Essex lay within their jurisdiction, except certain "peculiars" under separate patronage. Close to the hall there was a chapel, dedicated to St. Margaret, which is believed to have been erected for the bishops, as the chaplains were appointed by them, and the chapel itself was exempt from control of the local incumbent. The hall was burned down in the reign of Edward III; and the chapel, after spoliation by Edward VI, sank into disuse, and eventually disappeared. These buildings are mentioned to show the special interest of the early Bishops of London in Chelmsford, which they certainly helped to raise from obscurity. Bishop Maurice, for example (1086-1108), gave the town its first bridge (over the Cam); and Bishop William de Santa Maria (1199-1221) secured it charters from King John for a weekly market and an annual fair; the two great prelates thus laying the foundations of its modern prosperity. Although Bishops' Hall was afterwards rebuilt, its importance was gone: not so the regard of the bishops for the county, where they built themselves another house, with a chapel attached, at the place thence called Wickham Bishops. And that they

were not indifferent to its spiritual welfare is abundantly proved in the notices of their work which have come down to us in rolls, registers, act-books, episcopal visitations, etc., all testifying to an effective administration, notwithstanding occasional instances of laxity and non-residence. In the time of Simon of Sudbury, Bishop of London from 1362 to 1375, before his elevation to the see of Canterbury, an important ordination was held in the parish church, viz. on St. Barnabas Day 1362, which was followed by a series of others from the very next day till the recurrence of the Feast in 1373 (*vide* " Lond. Epis. Reg. Sudbury "). The guild or fraternity of the Holy Trinity was founded in the parish in the same Bishop's time (*c.* 1369), with special devotion to the burial rites, and the commemoration of the faithful departed, all expenses being met by the voluntary offerings of its members. It is clear, therefore, that an active and useful work was going on in connection with the parish church some centuries before the date of the present structure; and it is certain that there was a church upon the same site before the Norman Conquest. The building, or rebuilding, which resulted in the fabric we now see, was taken in hand during the episcopate of John Kemp (1421-6), in the then fashionable Perpendicular style, and finished in 1424, as shown by an inscription formerly displayed beneath the battlements on the south wall of the nave.

From this inscription it appears that the main contributions were made by the townsfolk, and other local benefactors, for whose " good estate " prayer was invited. The church has gone through several reconstructions since; one after a storm in 1565, which destroyed the south and west windows; another after some undermining of the foundations, by digging graves too close to the walls, which led to the collapse of the roof on 17 January 1800, and brought down a great deal of the fabric with it. We have consequently to reckon with much new work, in addition to alterations in detail made from time to time before the disaster. It is evident, however, that some well-considered original plan has been adhered to throughout the erection of the separate parts, and that it has not been seriously disturbed by innovations, so that we are here presented with a pleasing and harmonious whole, both within and without. The lofty tower (80 ft.) at the west end is an undoubted survival of the early fifteenth-century work, as borne out by its general character, as well as by the shields of the de Veres and Bourchiers carved in the spandrels of the west doorway, at once indicating the approximate date, and the families concerned in the erection. It is a massive and

well-proportioned structure in three stages, supported at the angles by strong buttresses, carried up to the cornice of the battlements (a later addition) which crown the summit. The walls of flint and pebbles, intermixed with Roman tiles and mediaeval brickwork, the entire surface softened and coloured by time and weather, present what has been truly called "a picturesquely varied exterior." There are double-light pointed windows in the north and south walls of the second stage, or ringing-loft; the bell-chamber above having a triple light on each of its four sides. The six original bells were superseded in 1777 by a fresh ring of eight, since brought up to ten.[1] The slightly pointed doorway is well recessed in a threefold moulding, surmounted by an ornamental border of ogee shape, the finial touching the sill of the more deeply recessed three-light window above. The slender flèche of lead and timber put on the top in 1744 has been severely criticized; but defended as following the precedent of something like it which stood there in the seventeenth century. The south porch, no doubt part of the fifteenth-century building, would seem to have been refaced about the end of the century, probably when the battlements were added to the tower, the triple niche over the entrance, and the decorative panelling in flint and freestone, on the front and sides, indicating work of the later date. The chamber above has a five-light window, carried across the breadth of the west wall, which tells the same story. In 1882 the porch was completely restored at the expense of Mr. F. Chancellor, and the upper room is now used for a library of ecclesiastical books and documents, including a valuable collection of local records.

The chancel has been subjected to several reconstructions, both before and after the damage of 1800, instances of which occur to us in the rebuilding of the south side about 1496, and the remodelling of the whole in 1878; but portions of the old work still remain, especially noticeable on the north side. An attractive feature there is the wide semicircular arch, enclosing two others, acutely pointed, springing from a central column of slender clustered shafts, the space between the inner and outer arcading being filled with open tracery. Immediately beyond this elegant partition, the organ now stands in the adjacent aisle, the instrument having been transferred when the west gallery was taken down in 1867. The side galleries followed in 1873, with the great advantage of opening out the tower basement, and displaying the nave arcade in its full proportions.

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[1] Towards the end of 1913 the bells were recast and two added to the number.

The delicate clustered columns, on which the pointed arches rest on both sides, have extremely small moulded capitals, an interesting approximation to the form in which capitals disappear. At the east end of the south aisle the old chapel of Corpus Christi, now dedicated to the Holy Ghost, is equipped with an altar and seats for the daily offices.

The architect for the rebuilding of 1800-3 was Mr. John Johnson, who had previously designed the County Gaol and Shire Hall. In the ball-room of the latter there is a ceiling very much like that which he has set up over the nave of the church, where it is certainly rather incongruous, though beautiful enough in itself. It is slightly arched, divided into oblong panels, and embossed with a wheel ornament, cleverly repeated over the surface, a really ingenious piece of work in plaster, not likely to suffer from its own weight, a consideration which the artist probably had in mind. Considering the date, it must be admitted that he has carried out his restoration unusually well, with commendable adherence to his model in the uninjured parts of the fabric, and used up as much of the old material as he could gather from the debris. He has, however, introduced an amount of terra-cotta, which contrasts unfavourably with the original stonework in the arcade and windows on the opposite north side, where also the old clerestory has the advantage.

At the west end of the nave there are two ancient lockers, one on each side of the tower archway. Formerly hidden by the supports of the gallery, they are now opened out, and refitted with oak doors, attached to the original iron hinges. These tall cupboards, said to be the largest of their kind discovered in English churches, are over 9 ft. high, 2 ft. 9 in. wide, and 1 ft. 6 in. deep. They were no doubt intended as receptacles for the banners and staves carried in processions. Of the few monuments that remain the most remarkable is that standing against the east wall of the north chapel, which became the burial-place of the Mildmay family when the estate passed into their hands after the Dissolution. The semi-classical composition rests upon a richly-carved plinth, and is divided into three compartments, the central bearing the Mildmay escutcheon, those at the sides the kneeling effigies of Thomas Mildmay (d. 1566) with eight sons, and his wife Avice (d. 1557) with seven daughters. The broad entablature above is ornamented with foliage in low relief, and completes the monument in its original form. In 1571 it was surmounted by an inferior panelling and ogee-shaped moulding, erected by one of the sons to enclose the Latin epitaph.

On the north side of the same chapel there is an even more conspicuous monument, nearly 20 feet high and 9 feet broad, commemorating Benjamin Mildmay, Earl Fitzwalter (d. 1756) and his Countess Frederica (d. 1751), daughter of the Duke of Schombergh. It is executed in marble, and consists of a large funeral urn, with a mourning cherub on each side, flanked by two Corinthian pillars. A brass plate on the wall of the chapel gives the names of forty-one members of the family who were buried within it. In the south chapel there is a tablet of black marble, in an alabaster frame, to Matthew Rudd (d. 1615) and his family. Engraved upon it, after the manner of a brass, are the kneeling figures of man and wife, in the costume of their age, with two sons and three daughters distributed as usual behind them. Between the groups there is a draped altar, or prie-dieu, with a skeleton standing upon it, presenting a dart on either hand, the scroll above bearing the significant words *Veni, vidi, vici,* from Julius Caesar's dispatch.

The pulpit, font, oak seats, organ, mural paintings, and stained windows, are modern; as are also the north transept and supplementary north aisle, additions rendered necessary by the removal of the galleries. Exclusive of these extensions the church measures 120 feet in length by 54 feet in breadth. It is proposed to lengthen the choir eastward about 50 feet, to increase its dignity and provide for the canons' stalls; also to build an octagonal chapter-house on the north, with an entrance from the transept. A list of rectors has been made up from 1292, as far as the names could be ascertained. The parish books, and registers from 1538, have been unusually well kept, and abound in interesting records.

(See the "Victoria County Hist. of Essex," vols. i and ii, "Trans. of the Essex Arch. Soc." (1907), N.S., x, 12; Dr. J. C. Cox's brochure "The Cathedral Church and See of Essex" (1908); "The Essex Review," No. 34, vol. ix; and an article by the present writer in "The Treasury" magazine for April 1914.)

CHIGNAL ST. JAMES (3½ m. from Chelmsford), otherwise known as Great Chignal, was in 1888 united to the adjacent parishes of Chignal St. Mary and Chignal Smealey. The name appears in Domesday as Cingehala (= King's Hall); and before the Conquest the property was divided among several small Saxon holders.

The church (SS. Mary and James) consists merely of nave and chancel, without dividing arch, the extreme simplicity of the fabric indicating an early Norman, or possibly a Saxon, origin. The walls are very thick, and have quoins of Roman tile, with every sign of

great age; but the two doorways (both pointed) would seem to be thirteenth century insertions or alterations; and the windows—some with Tudor brick in the framework—are obviously of sixteenth century date, though some of the painted glass they contain is more ancient. At the restoration of 1865, the curious projection from the north wall, which had been taken for a buttress, was found to enclose the stair to the rood-loft. It now gives access to the pulpit. There were formerly two bells in the open-arched frame above the church; but there is now only one, its companion (broken) having been sold in 1761 to help the fund for repairs. The octagonal font and cover are made of Coade's terra-cotta, a substitute for stone invented about 1800. Registers from 1724.

CHIGNAL ST. MARY. The church stood on a hill about a mile to the north; but nothing of it now remains, though the site is marked by "St. Mary's Croft," laid out as a garden.

CHIGNAL SMEALEY (4½ m. from Chelmsford) is also known as Little Chignal, or Brick Chignal, the latter name coming from its brick-built church (St. Nicholas), a small but interesting structure, with embattled tower, of early Tudor date. Not only the fabric itself, but the font is of brick, also the piscina in the south wall of the nave, and the trefoil-headed niche on each side of the altar. The rood-screen remains, apparently of the same age as the church, but the pulpit appears to be Jacobean. Registers from 1600. From 1735 the signature of Philip Morant, rector of the parish and county historian, is frequently appended to the entries.

CHIGWELL (1 m. from Buckhurst Hill). A picturesque parish on the borders of Epping Forest, and itself fairly well wooded. The church (St. Mary) is of Norman origin, as shown by the south doorway, with its chevron and other mouldings, and richly ornamented tympanum. But the fabric has been much restored, and in 1888 a new nave and chancel were erected on the site of the north aisle, the original nave now forming a south aisle and chapel. The oldest windows remaining date from the fifteenth century. Affixed to a wall near the chancel is the famous brass, with life-size effigy, to Samuel Harsnett, once vicar of the parish, and eventually Archbishop of York (d. 25 May 1631). The figure is represented in the full ecclesiastical vestments of alb, stole, dalmatic, cope and mitre, the right hand holding a book to the breast, and the left a pastoral staff.

There is a shield of arms in each corner, within the oblong fillet which bears the main inscription, with emblems of the Evangelists at the angles, and other devices at regular intervals; another inscription being placed at the feet. The brass gives the latest known example of a prelate of the English Church thus arrayed, *i.e.*, previous to the modern revival of mediaeval art. Registers from 1555.

The King's Head, a gabled building of the Stuart period, is the hostelry described by Charles Dickens under the name of *The May-pole* in " Barnaby Rudge."

The story gives a graphic picture of the village and neighbourhood, evidently much in favour with the novelist.

Buckhurst Hill and *Chigwell Row* form separate ecclesiastical districts within the parish, each having a modern church.

CHILDERDITCH (½ m. from East Horndon). The parish stands on high ground, commanding an extensive view over the Thames valley. The church (All Saints) is of Kentish ragstone, as rebuilt in 1869 in the Early English style, but retains a late fourteenth century font, and an old lectern along with its modern fittings. Registers from 1537.

CHINGFORD. The village takes its name from the "Ching" brook on which it stands, in a pleasant situation between the river Lee and Epping Forest. Close by is the picturesque half-timbered building known as Queen Elizabeth's Hunting Lodge, wisely included by the Corporation of London in their scheme for the preservation of the woodland, and freely thrown open to the public. The old parish church (All Saints), which stands on the brow of a hill overlooking the river valley, is now nothing more than a ruin. In 1844 a new church (SS. Peter and Paul) was built at Chingford Green, its predecessor being abandoned, except for a monthly service held in the chancel up to 1885, since when it has only been used for funerals. The ruin, accelerated by an overgrowth of ivy, was completed in February 1904, when a gale tore down the roof and a considerable portion of the walls, sparing the chancel, which is kept in rough repair for the fore-mentioned purpose, and the tower, from which the three bells have been transferred to the new church.

(See "The Athenæum" of 7 May 1904 for an account of the old church and its collapse, communicated by Dr. J. C. Cox.)

CORRINGHAM (2 m. from Stanford-le-Hope). The parish includes much marshy land on the north bank of the Thames, and is intersected by several creeks of the river. The church (St Mary) is a small flint and stone building in the thirteenth century style, with a massive Norman tower of somewhat peculiar construction, bearing a pyramidal roof, and containing three bells. At the east end of the north aisle there is a chantry-chapel enclosed in an elegant screen of carved oak. Brass effigies exist to Richard de Beltoun, rector (*c.* 1340); and to a civilian (*c.* 1460); besides various brass inscriptions, *e.g.* to Alice George (1453), and Thomas At-Lee (1467). Registers from 1558.

(See Palin's "Stifford and Neighbourhood," and Godman's "Norman Architecture.")

CRANHAM (1 m. from Hornchurch). A scattered village, pleasantly distributed over high ground, with some good mansions, ancient and modern, on the outskirts. The original church (All Saints) was for the most part taken down and rebuilt in 1874, which practically means a new fabric. It is of stone, in the Early English style, and retains, among other contents of the old building, three pre-Reformation bells (*c.* 1460), and the monument to Major-Gen. James Edward Oglethorpe (1698-1785), founder of the British Colony of Georgia. Registers from 1558.

(See "Essex Arch. Trans.," N.S., vol. ii.)

CRICKSEA (2 m. from Burnham-on-Crouch.) The small village, sometimes spelt *Creeksea* or *Crixea* by old writers, takes its name from its position on an inlet of the Crouch river. The benefice goes with Althorne (*q.v.*), where there is a railway station, and the two places may be conveniently visited together.

The church (All Saints) was rebuilt in 1878 in the Decorated style, retaining the original south doorway; also the old octagonal font and some funeral monuments. Fragments of chevron moulding built into the walls indicate a Norman foundation. Registers from 1749.

DAGENHAM. This long straggling village lies on low ground along the north bank of the Thames, a large part of the parish actually being at a lower level than the river, from which it is protected by a range of dykes, formerly maintained by the Abbey of Barking. In December 1707, during a storm and extra high tide, the water broke through, flooded some thousand acres, and swept away a considerable tract of

land. The embankments were renewed fifteen years later, at a cost of over £40,000, a sufficient safeguard against inundation at the present day. Dagenham Gulf, as it is called, is a pool covering about forty acres of the unreclaimed area, now preserved for fishing. The body of the church (SS. Peter and Paul) was rebuilt in 1800, and the whole fabric restored in 1878, but not in the best possible taste. The oldest part is the chancel, which retains a piscina, and some lancet windows of the thirteenth century; and there is a north chapel of the Tudor period. The fine tomb of Sir Thomas Urswyk (1479), with brass effigies, including those of his wife and thirteen children, is worth notice; also the marble monument to Sir Richard Alibon (1688), with effigies of the family. Registers from 1546.

(See Shawcross, "Hist. of Dagenham," and "Essex Arch. Trans.," N.S., vol. ii.)

DANBURY, midway between Chelmsford and Maldon (5 m. from each), stands in a delightful position on a hill of the same name, commanding one of the most beautiful landscapes in Essex. The crest of the hill is surrounded by the remains of an ancient camp or earthwork, within which the village is enclosed, the church (St. John Baptist) standing on the summit, its lofty spire forming a conspicuous landmark for miles around. The fabric comprises nave with aisles, chancel with north sacristy and south aisle, and a fine west tower containing five bells. Although apparently of Norman origin, most of the building dates from the fourteenth century, and it has been several times restored. On the latest occasion (1866-7) the chancel was enlarged, and new fittings were introduced, including the stone screen, font, alabaster reredos, and stained east window, all of which are good examples of modern work. The seats also are new, with the exception of three, which have figures of birds and animals on the elbows; and in one case there are some traceried panels let in, which are thought to have come from the old rood screen. Among ancient features retained there are two squints looking into the chancel, one from the sacristy remarkable as having a trefoiled heading and base; another from the aisle on the same side, with a square piscina below the opening, and small niches beside it for the cruets. In some respects the most interesting objects are three wooden effigies of cross-legged knights, all apparently of thirteenth century date, and fairly well preserved in recesses of the walls. They are similarly dressed in chain mail, with a short skirt ("tabard") worn over it; the heads covered with hoods of mail resting on pillows, and the feet

upon lions. It is generally agreed that they represent members of the
St. Clere family who formerly owned the manor, though their identity
is not fully established. In 1779 a strong elm coffin, which lay
beneath the flooring of the north aisle, was opened, and found to
contain an almost perfect body within a leaden envelope. It wore a
laced shirt of fine linen, and was preserved in a liquid (natron?)
intermixed with flowers and herbs; and was naturally supposed to be
the corpse of one of the knights. Against the wall of the same aisle
there hangs a funeral helmet, with lion rampant as a crest, indicating
a member of the great Mildmay family. There are brass inscriptions
to Humphrey Mildmay (1613), and his third son Edward (1635).
Registers from 1673.

(See "The Gentleman's Magazine," vol. lix, for an account of the ex-
humation above referred to. The same magazine for November, 1896, and
"The Essex Review" for 1893 and 1897 contain some interesting informa-
tion about the church bells.)

DENGIE (3 m. from Southminster). A small parish in the "Hun-
dred" of the same name, with a small village church (St. James),
built of stone and flint in the fourteenth century style. The rood
staircase remains; but much of the antiquarian interest has been lost
in over-restoration. There are two bells in the open turret, one
modern (1849), and one ancient. The latter, by Thomas Bullisdon,
is inscribed "*Sancta Maria ora pro nobis*," and (on the waist) "*Sur
Thomas Norys Vekery*," presumably the vicar of the time. Registers
from 1559.

DODDINGHURST (4 m. from Ingatestone). This secluded rural
parish, in the Brentwood Deanery, has an interesting church (All
Saints), ranging in date from the thirteenth to the sixteenth century,
and restored in 1853. It consists of nave and chancel, south porch,
and west tower containing three bells. The nave, which is the oldest
part, has some of the original lancet windows remaining, and the
south doorway shows dog-tooth moulding. The chancel is mainly
fourteenth century, and has an interesting ogee-headed east window;
but others are sixteenth century insertions. The wooden tower, also
dating from the sixteenth century, resembles that at Blackmore
(*q.v.*), but is scarcely so good. It is carried up through the western-
most bay of the nave, with double-lights to the bell-chamber, and is
crowned with an octagonal broached and shingled spire. The long

south porch, one of the finest of its kind in the county, is of the same age, and also built of timber. Registers from 1559.

(See Godman's "Mediaeval Architecture," and "Essex Arch. Trans.," vol. vi.)

DOVERCOURT.   A fashionable seaside resort, and suburb of Harwich (2 m. north-east) with many natural and artificial attractions for the holiday-seeker.   The parish church (All Saints) is a brick and rubble building, with clear signs of Norman origin in its walls, though much mutilated and severely restored. It consists of chancel, nave, and tower, containing two bells, the older of which, by William Burford (late fourteenth century), is inscribed *In multis annis resonet Campana Johannis*. The other (1572), by Robert Mot, is said to be the earliest known example of the founder's work. Among old features of the interior there is a beam across the chancel-arch which once · supported a Holy Rood of great sanctity, destroyed by a party of iconoclasts in 1532. Note also the ponderous oak poor-box (1569), banded with iron and furnished with two locks. The stained window in the west wall of the tower was presented by the Emperor of Germany, in memory of British soldiers who fell in the Walcheren Expedition of 1809-10, many of their survivors being buried in the churchyard.   The lych-gate was erected for Queen Victoria in 1899. The fifteenth century font has been restored to the church, after having done duty for a long time as a cattle-trough in a neighbouring farmyard. There is a chapel-of-ease (St. Augustine) in Hill Road, consecrated in 1884.

(See Bloom's "Heraldry and Inscriptions of Tendring Hundred.")

DOWNHAM (3 m. from Wickford). The parish is hilly, and the church (St. Margaret) stands on a height, overlooking an extensive stretch of land and river. With the exception of the fifteenth century brick tower (four bells), the church was rebuilt in 1871, and otherwise simply consists of nave and chancel, with south porch of timber. The internal fittings are new; but there are some old monuments and brass inscriptions (fourteenth to sixteenth century), chiefly to members of the Tyrell family. The Disbrows are also commemorated, whose seat was at *Fremnells* (1½ m.), an interesting Elizabethan brick mansion. Registers from 1558.

DUNTON (4 m. from Brentwood). The ecclesiastical parish, otherwise known as Dunton-Waylett, is pleasantly situated in the Brentwood Rural Deanery on a spur of the Laindon Hills. The church (St. Mary) was entirely rebuilt in 1873, when the timbers of the original tower were preserved in the new fabric, otherwise modern from end to end, and of no antiquarian interest. It is of red brick, and comprises chancel and nave, with the fore-mentioned tower at the west end, containing one bell. Registers from 1538.

EASTER, GOOD. The parish lies about midway between Dunmow, Chelmsford, and Chipping-Ongar, each some eight miles distant. The church (St. Andrew) was destroyed by fire on 22 March 1885, but rebuilt the next year, much on the original Early English lines, and with a careful restoration of such old features as had escaped total destruction. These were chiefly in or attached to the walls, and include some thirteenth and fourteenth century windows, a piscina, and the arcaded sedilia of five divisions on the south side of the chancel: also a brass to Margaret Norrington (1610). The old square tower had a tall spire, from which it is said the sea was visible. The new spire has been carried up to the height of 109 ft., and the five old bells melted in the fire are replaced by a fresh ring of the same number. Registers from 1538.

EASTER, HIGH (5½ m. from Dunmow). The church (St. Mary) is a large building of considerable interest, consisting of chancel, nave with north aisle, south porch, and a lofty west tower containing six bells. The oldest of the ring is inscribed *Hac in conclave Gabriel nunc pange suave*, without date, but known to come from the fifteenth century founder, John Bird. An examination of the nave walls shows them to be of early Norman, or possibly of late Saxon, construction, with rather a large element of Roman tiles at the angles. The aisle of four bays, with arcade resting on octagonal columns, dates from *c*. 1400. Somewhat later (*c*. 1460-80) the porch and brick clerestory were added; and at about the same time the fine oak roof was erected, several feet higher than its predecessor. It is due to Sir Geoffrey Gate, whose device is carved here and there upon the woodwork. He is also credited with rebuilding the chancel, where the windows are in the Perpendicular style of his date. The fourteenth century octagonal font has the symbols of the Evangelists on four of its panels, but they are hardly distinguishable to-day, owing to the soft clunch on which they are sculptured. Registers from 1660.

EASTWOOD (2½ m. from Rochford.) The church (St. Lawrence and All Saints) is a picturesque little building of stone and flint, with various indications of Norman origin, especially two fine doorways. That on the south side bears the inscription: *Pax regat intrantes: eadem regat egregientes,* = "May peace rule those who enter: also those who depart." The hammered ironwork on each door is a good example of the early art. The nave, with north aisle, and the tower, are chiefly of thirteenth century date, the chancel being about a century later. The nave and aisle are covered by a single sloping roof, of extremely high pitch, the apex of which is on a level with the summit of the tower, a tall, slender spire rising above. The tower, attached to the south-west corner of the church, is a plain, square structure in two stages; the lower, a solid piece of masonry, with shallow buttresses at the angles; the higher, which forms the belfry, is of timber, and contains three bells. The font (apparently late Norman) is of the barrel shape, and decorated with a band of intersecting arches. Registers from 1685.

(See Benton's "Hist. of Rochford Hundred.")

EPPING. The old market-town is situated at the north end of Epping (formerly Waltham) Forest, the area of which is divided among several parishes. The original church (All Saints) stands two miles to the north-west at Epping Upland. It still retains some ancient features—Norman and later—though much of its antiquarian interest was lost in the extensive restoration of 1878. In 1832 a new church (St. John Baptist) was erected on a more convenient site, and constituted the parish church in 1889. It was rebuilt a year later, and its predecessor is now simply a district church within the parish. Registers from 1539.

(For the district in general see "Epping Forest," by E. N. Buxton, 1884, and "The Forest of Essex," by W. R. Fisher, 1887.)

FAMBRIDGE. The parishes of this name, distinguished as *North* and *South*, lie on the respective sides of the Crouch, and are connected by a ferry across the river. The churches at both places are small brick buildings, that at North Fambridge (Holy Trinity) dating from the latter part of the fifteenth century. Registers from 1556.

In the other case the church (All Saints) was entirely rebuilt in 1846. Each has a wooden belfry with one bell, and retains an old

font, that at South Fambridge, a rather good thirteenth century example, carved with vine leaves. Registers here from 1754.

(See Benton's "Hist. of Rochford Hundred.")

FOBBING lies about midway (3-5 m.) between the stations at Benfleet, Pitsea, and Stanford-le-Hope. The compact little village of one street is placed on high ground, but the parish extends over the marshy level by the Thames, and is well watered by creeks of the river.

The church (St. Michael the Archangel) is a fine stone building of chancel and nave, with south aisle (four bays) and chapel, and embattled west tower, containing five bells.

Though showing traces of earlier work, the fabric is mainly of the fifteenth century. The octagonal font is probably a century older; and there is an early fourteenth century Purbeck slab on the chancel wall, with an inscription in Norman French (Lombardic characters) inviting prayer for the soul of Thomas de Crawdene. There was a general restoration in 1905-6, at a cost of £1,500. Registers from 1539.

(See Palin, "Stifford and Neighbourhood.")

FORD END (5 m. from Dunmow). An ecclesiastical parish, formed out of Great Waltham in 1871.

The church (St. John Evangelist), already consecrated on 10 November 1852, is a fine building of brick with stone facings, provided with a ring of six bells.

At the hamlet of *North End* (1¼ m. north) there is an old chapel-of-ease known as Black Chapel. It is a small timber and plaster building, originally consisting of nave, chancel, and bell-turret, and apparently dating from the first half of the fifteenth century. The north aisle is a later addition; and the whole of the little fabric has undergone some alteration in modern times. Two cottages have been built up against the west end, one of which touches the nave wall, and is thought to have once been a priest's house, similar to that at St. Nicholas, Laindon (*q.v.*).

FOREST GATE. A large residential suburb, consisting of some half dozen ecclesiastical parishes or chapelries, formed in recent years out of East and West Ham, each being provided with a modern church.

FOULNESS (12 m. from Southend) is a flat, marshy island between the Thames estuary and the Crouch and Roach rivers. It measures about 5 miles in length by 2½ miles in breadth, and takes its name from the wild fowl that have made it their habitat; an extensive dyke protecting the low-lying land from the surrounding waters. This dreary island was formed into a parish in 1550, and provided with a timber church. In 1850 the present stone church (St. Mary) was erected in the Early English style. The tower is on the south side, and retains the bell (1779) from the earlier building. The old paten and chalice are also preserved. Registers from 1695.

(See " Essex Arch. Trans.," vol. iv.)

FRINTON-ON-SEA. A small parish on the coast, rapidly developing as a seaside resort, especially since railway communication has been provided. From time to time the waves have made considerable encroachments upon its area, the greater part of which has in fact been washed away.[1] The church (St. Mary) was one of the smallest in England, seating only thirty persons, until its restoration in 1879. The chancel was blown down by the great storm of 1703, and had lain in ruins till the restoration was taken in hand, when it was rebuilt, some old heraldic glass being preserved in one of the windows. In 1894 the nave was lengthened to provide for the increasing population, to which an important addition is made in the holiday season. Registers from 1754.

FRYERNING (1 m. from Ingatestone). The name of the village (= Friars' Ing, or Pasture) is said to be derived from its connection with the Knights Hospitallers, whose round church at Little Maplestead (q.v.) shows their strong position in the county. From Saxon holders the manor passed at the Conquest to Robert de Gernon, in whose family it remained till the reign of Henry II (1154-89), when the estate, including "the Church and all its appurtenances," was bestowed upon the religious and military Order. Reverting to the Crown at the Dissolution, the property was granted by Henry VIII to William Berners, one of the royal auditors; and, after being held by the Whitcomb family, was eventually acquired (either by purchase

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[1] In the Report of the Royal Commission on Coast Erosion, issued in June 1911, showing the changes that have taken place during the past twenty or thirty years, it is stated that Essex has gained in the aggregate more than it has lost. The actual computation gives the loss as 168 acres, against a gain of 562 acres.

or as a dowry) by Dorothy second daughter of Sir William Petre, and wife of Sir Nicholas Wadham. In 1613, after her husband's death, she made the whole over to their joint foundation of Wadham College, whose governing body are still patrons of the living. The parish is rather curiously interlaced with that of Ingatestone, and the two churches, both dedicated to the Blessed Virgin, present an interesting resemblance in their fine brick towers, the one at Fryerning having the advantage of standing on ground about 85 ft. above the level of its rival.

The Fryerning church consists of nave (45 ft. by 25 ft.) and chancel (23 ft. by 18 ft.), both obviously of early Norman date, though there are some slight indications of a Saxon building on the site. The nave walls are 3 ft. in thickness, and built mainly of pudding-stone, with an intermixture of flint and Roman tiles. Four of the original round-headed windows remain, three on the south side and one on the north; all remarkable for the height of their sills above the flooring, and the width of their splays inward from the narrow external openings. Towards the east end of the south wall, a two-light Decorated window has been inserted, and another on the opposite side, rather smaller, and differing slightly in the tracery. There are two round-headed doorways facing each other on the north and south, the former leading into the modern vestry, the latter within the porch, which is a later addition, but still ancient. At the end of the fifteenth century the chancel was to a great extent rebuilt, when double-light (Perpendicular) windows were inserted, with a triple-light in the east wall, the chancel-arch being altered at the same time.

In 1870 there was another reconstruction, when the east window and arch (both formerly square with slightly rounded headings) were superseded by those now to be seen, the arch being pointed and raised considerably.

The stately west tower dates from the close of Henry VII's reign. It is in four stages, the lowest opening into the nave, the highest surmounted by ornamental battlements, with pinnacles at the corners, a series of small corbelled arches marking the division between the two uppermost storeys. Strong buttresses support the angles, the substantial projection at the north-east enclosing a cleverly constructed newel staircase of brickwork, winding round an octagonal pillar to the roof. There are five bells, the oldest dated 1590, but none of special interest. The internal fittings (seats, pulpit, etc.) are modern; but there are a few fragments of ancient coloured glass, and some valuable brasses, which have been adapted as palimpsests

to later interments than the original. (See an article by Mr. Miller Christy in vol. iii of "The Essex Review.")

The old Norman font is intact—a massive square block of stone, the sides of which are carved in slight relief, one with crosslets, another with the crescent moon and stars, and two with flowers and foliage, the basin resting on five circular shafts. The staircase formerly leading to the rood-loft is preserved within the thickness of the north wall. ·The earliest Register has unfortunately disappeared; but a new book was opened in 1619, containing entries, from 1594 onwards, apparently reproduced from memory, of such stray records as could be collected.

FYFIELD (3 m. from Ongar) was originally called "Fivehide," with reference of course to the size of the parish, which would appear to have been considerably enlarged in the course of its history, if the normal "hide" of the Domesday Survey (120 acres) is to be taken as a criterion, though we know the estimate varied with the nature of the land. The church (St. Nicholas) is an ancient and interesting structure, consisting of chancel, nave with aisles, north porch, and central tower, containing five bells. The tower is said to have fallen in the eighteenth century, a statement which can only apply to the upper portion (now bearing a modern conical roof of timber), as otherwise it is clearly of Norman construction, with the usual element of Roman tile in the walls.

The nave aisles are thirteenth century, with several later windows. The chancel (early fourteenth century) retains the old piscina, and three fine sedilia, with an arcading divided by shafts, the hood-moulding above supported by four grotesque human heads. There is a beautiful (fourteenth century) niche in the north-east corner of the south aisle; and in the exterior wall, below the east window, there is an arch, with three quatrefoils in the heading, the purpose of which is conjectural. The most likely supposition is that the recesses were formerly pierced for the exposition of relics from behind the high altar. Note the square Norman font. Registers from 1538. The fabric was restored in 1853, 1893, and again more recently.

GALLEYWOOD COMMON (3 m. from Chelmsford). The ecclesiastical parish, or consolidated chapelry, of this name was formed in 1874 out of Great Baddow, West Hanningfield, St. John Moulsham, and Orsett. The church (St. Michael and All Angels) is a fine modern building, placed on high ground in accordance with the

traditional usage where that dedication is chosen. It has a spire 127 ft. high, and a ring of eight bells.

GOLDHANGER (4 m. from Maldon). A marshy parish on the north bank of the Blackwater estuary, ecclesiastically including Little Totham (*q.v.*). The church (St. Peter) is chiefly Early English, but the south porch and tower (six bells) are fifteenth century. With the exception of an inscribed stone to Antony Heyham (1557) and his wife, the contents have no interest. Registers from 1558.

GRAYS THURROCK (otherwise simply GRAYS). This rapidly growing town on the Thames no doubt takes its principal name from the Gray family, who formerly owned the place, though we sometimes find it in the form of " Grace Thurrock," as far back as the sixteenth century, probably owing to a mistaken etymology.

The church (SS. Peter and Paul) is a cruciform flint building, mostly in the thirteenth-century style, though it was practically rebuilt in 1846. It still retains the old plain Norman chancel-arch, and a sign of even greater antiquity in the tesserae (discovered on the spot with other Roman remains) with which the new vestry has been paved. The octagonal font, with a human face carved on each panel, and the rather poor rood-screen, date from the fifteenth century. There are brasses to a civilian, his two wives and family (*c.* 1510). The two old bells were superseded by three in 1883. Registers from 1674.

(See Palin, " Hist. of Stifford.")

GREENSTEAD-JUXTA-ONGAR (1 m. from Chipping Ongar). The little church (St. Andrew) has a peculiar interest as the resting-place chosen for the body of St. Edmund, in the course of its translation from London to Bury St. Edmunds in 1013, when it was deposited for one night within the shrine.

The tradition that the building was specially erected for the purpose would seem to be disproved by the substantial character of the work, which certainly does not suggest hasty construction. As we see it to-day the fabric consists of the (supposed original) wooden nave, a brick chancel of later date, a square wooden tower, bearing a shingle spire, and containing two bells, at the west end, and a wooden porch on the south, both tower and porch additions of *c.* 1400 to the original structure. The pre-Norman nave is an inch short of 30 feet in length, 14 feet wide, and $5\frac{1}{2}$ feet high, irrespective of the pointed

roof. The walls are made up of the trunks of forest-trees, split down the middle, the lower ends being let into a sill, and the tops into a groove in the wall-plate, each end being made fast with wooden pins, and each bisected trunk held tight to its neighbours by a process of dovetailing. The chancel, obviously of Norman construction, or reconstruction, was rebuilt in the reign of Henry VII in the then fashionable material for ecclesiastical and domestic architecture. The whole church has been several times restored, notably in 1848-9, when the wooden walls were taken down, the decayed ends sawn off, and a few new logs inserted. Unfortunately a number of the old split trunks were then removed to make an entrance into the tower, thus destroying a most interesting feature at one extremity, both of which are proved to have been alike, in character and material, in the original simple structure. The new work comprised an open timber roof of three bays, and an east window, the model for which was found in the priest's doorway on the south of the chancel. At the same time open seats were substituted for the high pews of the seventeenth century. During this restoration a curious pillar-piscina was uncovered in the south-east angle of the chancel, and some decorative painting on the chancel-arch. The fifteenth-century panel, probably iaken from the rood-screen, is also worth notice, as a fairly well executed depiction of St. Edmund's martyrdom; and a fragment of ancient glass in one of the dormer windows (otherwise modern) is said to represent his crowned head. The pulpit dates from 1698. Registers from 1561.

(See the Rev. P. W. Ray's "History of Greensted Church," and an article in "The Builder" of 8 October 1904, by Dr. J. C. Cox.)

HADLEIGH (2½ m. from Leigh and Benfleet). The small village stands on rising ground above the Thames marshes, itself overlooked by the Castle (now in ruins) built by Hubert de Burgh, Earl of Kent, c. 1231. The church (St. James) dates from the reign of King Stephen, and is therefore about a century older than the fortress which it has survived. The original building is of stone, in the Early Norman style, and consists of nave and chancel, the latter with apsidal termination.[1] The tower is a carefully constructed specimen of woodwork, added in the fifteenth century, and contains one bell

[1] The other churches with eastern apses in Essex are at Copford, East Ham, Little Braxted, and Great and Little Maplestead. The church at Langford has also an apse, but at the *western* end, in which respect it is unique in England.

cast in 1636, suspended in a frame apparently much older. The nave measures 57 ft. by 24¼ ft., and the walls are over a yard in thickness. There were originally three entrances, one on each side, and another at the west end; but the north doorway has been blocked up, and that on the south modified by the introduction of later work (*c.* 1280) beneath the old Norman heading. The timber porch was added about the same time as the tower. Most of the windows have gone through a process of conversion to meet the changing architectural fashions; but three of the older examples remain, noticeable for their height above the floor, and for the narrowness of their external openings compared with the width of their splay inwards. In one case the oblique jamb shows the painted figure of an archbishop, inscribed *Beatus Tomas*. No doubt it is intended for Thomas Becket; and from the qualified title here given to him, as well as from the absent nimbus, it is inferred that the picture was executed between the dates of his martyrdom (1170) and formal canonization (1173). The chancel is 32 ft. in length by 19 ft. 10 in. wide, and has very substantial walls, strengthened by shallow buttresses within, in addition to four outside. The special feature is the screen wall, about a yard in thickness, through which the chancel-arch is cut. It measures only 10¾ feet across and 18 feet in height. Formerly there was a smaller arch on each side of it; but these were built up on the inner side, early in the fifteenth century, leaving deep recesses on the west face of the wall, each of which was, however, then perforated with a cinquefoil squint, affording a glimpse of the altar on either hand. Registers from 1568.

(See Buckler's "Essex Churches," Godman's "Norman Architecture," and Benton's "Hist. of Rochford Hundred.")

HALLINGBURY, GREAT (2 m. from Bishop's Stortford). The parish lies immediately to the west of Takeley and Hatfield Forests, and is itself well wooded throughout. The church (St. Giles) is of late Saxon or early Norman origin. With exception of the tower and chancel-arch, it was rebuilt in 1874, but enough remains in these and other features to show its great antiquity. There is much Roman brick built into the walls, and the chancel-arch is entirely constructed of that material, which occurs again in the north doorway, and in the traces of a narrow round-headed light high up in the south wall, also in a curious triangular piscina in the east wall of the nave. This piscina is at the unusual height of 12 feet from the ground, in a position showing that it was probably used from an altar in the rood-loft.

There are several brass tablets to the Morley family (from 1440 onwards), former occupants of *The Place*, the principal mansion in the parish. There are five bells in the church tower, the oldest, by John Toune (recast 1542), inscribed *Hec in laude tui resonet baptista Johannes*, followed by the founder's name. Registers from 1537.

(Messrs. Deedes and Walters' volume on the "Essex Church Bells" should be referred to for the particular ring, and copious extracts from the churchwardens' accounts.)

HALLINGBURY, LITTLE (1½ m. from Sawbridgeworth). The church here (St. Mary) is of about the same age as that in the neighbouring parish, and bears similar, though fewer, marks of its early origin. The square wooden turret at the west end contains three bells, the oldest of which is the treble, without inscription, but obviously of early fourteenth century make. Registers from 1690.

HAM, EAST. The large riverside parish was constituted a borough, including Little Ilford, by Royal Charter of 27 August 1904. Fine modern buildings are the Town Hall and Public Library, the latter presented by Mr. Andrew Carnegie.

The house at *Plashet* has an historical interest as once occupied by Mrs. Elizabeth Fry. *Green Street House*, now a Roman Catholic Reformatory, includes the remains of a noble Tudor mansion, with a tower known as "Anne Boleyn's Castle."

The church (St. Mary Magdalene) is a flint building of Norman origin, consisting of apsidal chancel with north aisle, nave, low embattled tower, and west porch. Norman work appears in the tower basement, plain round-headed west doorway, several windows, and intersecting round arches on each side of the chancel. Above this arcading there is a series of early thirteenth-century wall-paintings, revealed during the restoration of 1850. From this discovery, and from the Early English windows and piscina at the east end of the church, it is clear that considerable work was done there in the thirteenth century, when it is not unlikely the circular apse was appended. Among the many monuments there is one in black and white marble to Edmund Neville, quoted as "Earl of Westmoreland" (a disputed title), with kneeling effigies of himself and his wife Jane. Their daughter Katharine (d. 1618) is separately commemorated. There are some seventeenth-century brasses and memorial tablets, but none of special interest. Registers from 1696.

There are two chapels-of-ease, viz.: St. John Baptist, and St. Bar-

tholomew. Upton Park and Forest Gate, in the civil parish, have each two churches.

(For an account of the mural paintings see Godman's " Norman Arch. in Essex," with plates, " The Essex Arch. Trans.," vol. ii, and " The Ecclesiologist," vol. xxv, may also be referred to.)

HAM, WEST, also a large and rapidly growing parish, was constituted a parliamentary borough in 1885 (with power to return two members), and a municipal borough by charter in 1886.

The parish church (All Saints) is a large building of brick and stone, chiefly of fifteenth century, but considerably altered in modern restorations. It consists of chancel with north and south chapels, nave with aisles of seven bays, south porch, and embattled west tower (74 ft.) containing ten bells. The staircase to the old rood-loft remains. There is a table-tomb dated 1485 (name illegible) in the north chapel: and among various more modern memorials there is a monument to Henry Ketelby (1508), and a brass to Thomas Staples (1492), with his wife and family. Registers from 1653.

The parish contains a number of modern churches, amongst which " St. Stephens" may be reckoned, though it stands in the private pleasure-grounds of old Upton Lane House, now called *The Cedars*. The building was erected in 1886 as a memorial to Mrs. Elizabeth Fry, the Princess Louise having laid the foundation-stone on 7 July in that year.

(See Fry's " Hist. of East and West Ham," " East Anglian N. and Q.," vol. ii, and " Church Bells " of 30 November 1872.)

HANNINGFIELD, EAST (3 m. from Woodham Ferrers). The old church (All Saints) was destroyed by fire on 30 December 1883. Two years later a new church was erected in the centre of the village, leaving its predecessor to stand as a ruin, with the exception of the chancel, which was repaired for use as a mortuary chapel. Registers from 1540.

HANNINGFIELD, SOUTH (3 m. from Wickford). The church (St. Peter) is a small building, with Norman work in the nave walls, and a splayed window of the same age. The north and south doorways are thirteenth century, and there is one lancet of that date. The chancel was rebuilt of brick in the seventeenth century, but the windows therein are modern. There is a wooden belfry at the west end bearing a small shingled spire, and containing one bell dated 1664. Registers from 1661.

HANNINGFIELD, WEST (5 m. from Wickford) forms one living with the fore-mentioned parish. The church (St. Mary and St. Edward) is of great interest, both as regards the fabric and its contents. An early Norman origin is indicated in the walling of the north side, where courses of Roman tiles are incorporated. Of later date, but still Norman, is the widely splayed light above the blocked-up north entrance. The fabric generally dates from the thirteenth century, and consists of chancel and nave, with south aisle to each, south porch, and well built timber tower at the west end, bearing a spire, and containing four bells, all dated 1676. The tower is an elaborate piece of fifteenth-century work, resembling that at Stock (*q.v.*), resting on a frame of massive beams, arranged on a cruciform plan at the base, and rising into four arches in the centre, a stepladder within, and a semicircular stairway outside, giving access to the upper stages. Long seated in the parish were the great Cloville family, some of whom are commemorated in brasses (badly mutilated); and the shield of arms, preserved in the glass of a window at the east end of the aisle, displays one of the variants of their escutcheon, all these memorials being of the fourteenth century.

The octagonal font (*temp*. Edward I) consists of a plain bowl, which appears to have been pared down, and thus deprived of any carving which it may have originally borne; but the thick shaft still retains some quaint ornament—wallflower, etc. The Purbeck base was evidently formed to hold shafts at the angles, which are no longer there, suggesting that it may once have supported a still earlier font.

Note the massive (thirteenth century?) chest, divided into two compartments, and strongly banded with iron; also the fifteenth century ironwork on the south door. The brick parapets to the church, and much of the brickwork in the chancel, may possibly date from *c.* 1700, though the chancel has two brick-built windows, with moulded jambs and labels, which are obviously some two centuries earlier. There was a general restoration of the interior in 1888. Registers from 1558.

HARLOW. An interesting little town on the Herts border, with many picturesque old houses. The church (St. Mary and St. Hugh) was severely injured by fire in April 1708, and rebuilt in a miserable style the next year. But in 1878-80 it was almost entirely reconstructed, with more or less adherence to the original cruciform plan, including a central tower, bearing a spire, and now containing a ring of

eight bells, cast in 1883. Besides these there are the clock bell (1794), Priest's bell, and curfew bell, the latter recast in 1864. The local usage is particularly interesting, the morning and evening " Ave Peals " being still rung at 5 a.m. and 8 p.m. from All Saints' to Lady Day, while complete peals are given on New Year's Eve and the great Church festivals. The building can still show some old features indicating the approximate age of its various parts. For instance, the Norman origin of the nave may be inferred from the remaining splayed light of that period. The transepts would seem to belong to the early fourteenth century, and the chancel, with curious piscina and three square-headed sedilia, to the fifteenth century. Several sixteenth and seventeenth-century brasses are hung in frames upon the walls, some with effigies; amongst them there is one, with kneeling figures of a man and wife, which is even referred to the fourteenth century. Registers from 1560.

Among the buildings to be noticed in the parish are the alms-houses, founded in 1630, and *Harlowbury Chapel* ($\frac{1}{4}$ m. north), a small Norman structure, still nearly perfect, but now used as a granary. It stands in the garden of a manor-house which formerly belonged to the abbey at Bury St. Edmunds, and is said to have been built as a resting-place for the abbots on their journeys to and from London.

The ecclesiastical district of St. John Baptist (detached from West Ham) was formed in 1857, and that of St. Mary Magdalene, Potter Street (1 m. south), in 1865, each with a church of its own.

HATFIELD REGIS (3 m. from Takeley), or *King's Hatfield*, other wise known as *Hatfield Broad Oak*, takes this more popular name from a venerable tree called the " Doodle Oak," the dead trunk of which is still carefully preserved in the neighbouring forest. The regal suffix comes from William the Conqueror, into whose hands the manor passed after the Battle of Hastings. It had previously belonged to the great Godwin family, and in the time of Edward the Confessor was held by the unfortunate Harold, to whom, or (more probably) to some earlier member of the same powerful line, there is little doubt that Hatfield owes its first parish church. That there was a church on the site before the Conquest has been proved by the traces of walls and flooring, discovered in recent years below the existing pavement, indicating a structure of the average Saxon dimensions. In all probability this was the church, whose advowson, with a portion of the tithes, was granted by William to his relative,

Alberic de Vere, Count of Guisnes. In 1135, the Count's grandson, of the same name, and second Earl of Oxford, founded the Priory of Hatfield-Regis for monks of the Benedictine Order, dedicating it to St. Mary-the-Virgin and St. Melanius of Brittany, to whose abbey at Rennes the convent was at first subjected.

From this time the parish church becomes an appendage of the priory, and steps are immediately taken to transform it into something more worthy of the community; which means that the old building was partially demolished to make way for a more imposing Norman edifice. Traces of the latter are still to be seen in the existing church, and its dimensions (externally) are ascertained to have been as follows: Total length, 175 ft.; width of nave, 40 ft.; across the transept, 85 ft.; across the side chapels, 63 ft.; width of presbytery, 31 ft.; area of tower, 30 by 35 ft. Early in the fourteenth century considerable alterations were made in the buildings, ecclesiastical and domestic, which were practically completed in or about 1320. Towards the end of the century disputes arose between the "religious" and the parishioners, involving a division of rights in the place of worship, which was then almost entirely reconstructed to meet the altered conditions, and resulted in the fabric whose main features we are still able to see. The church (St. Mary) is mostly in the Early Perpendicular style, and consists of chancel with side chapels, clerestoried nave with aisles, south porch, and a massive embattled west tower in five stages. The tower, 81 ft. in height, contains a ring of eight bells, and a fine clock, with the Cambridge (popularly known as the Westminster) chimes, placed there in 1910, the old one, of early seventeenth-century make, being preserved in the clock chamber. The sanctus bell, locally known as the " Ting Tang," is dated 1779, and hangs in a turret on the south side of the church, which is part of the fourteenth-century work. The corbels to the arch mouldings in the nave are extremely interesting, as displaying the sculptured heads of eminent people associated with the rebuilding. The chief portraits are those of Richard II, the reigning sovereign; Edmund Langley, Duke of York; John of Gaunt; Eleanor de Bohun, lady of the manor; her husband, Thomas of Woodstock, Duke of Gloster; their son, Humphrey de Bohun; John Barrington, a landowner in the county; Robert de Vere, ninth Earl of Oxford; and Robert de Braybroke, Bishop of London. There is respectable authority for the identification in all these cases; but others have been destroyed, or mutilated beyond recognition.

The chapel on the south side of the choir is dedicated to St. John

Baptist, and has recently been equipped with an altar, etc., for use
at services of small congregations. The ancient piscina, showing the
five sacred wounds, is worth notice: so is the large marble slab
($9\frac{1}{2}$ by $4\frac{1}{3}$ ft.) let into the pavement. It was thought by some to have
been taken from the altar; but is more likely to have originally held
the brass of Thomas and Anna Barrington, with their children. The
family enjoyed the right of interment in the north, or so-called St.
Katharine's chapel, whence it seems that the stone was removed. This
pre-Reformation chapel has shared the fate of the monks' choir to
which it pertained, the conventual portion of the church (separated
from the parochial by a dead wall) having been destroyed at the
Dissolution. The parish church was saved, by virtue of its pre-
existence and independence of the monastery, so that the parishioners
were able to retain their nave and choir, the patronage being vested
in the King's new foundation of Trinity College, Cambridge. The
position from the monastic point of view is briefly expressed in an
inscription on one of the side posts at the south entrance: *Fit
animae jus cum vita finit;* to which is appended, in another hand,
Marye, O help us! The inventory of goods and vestments sold is
preserved in the Public Record Office (*Land Revenue Bundle*, $\frac{440}{2}$
and $\frac{440}{3}$). At the east end of the south aisle there is a room, built
by Sir Charles Barrington in 1708, combining a library with an
ecclesiastical museum, to which the present vicar (Mr. F. W. Galpin)
has lately added a valuable collection of deeds, through the kindness
of Major Lowndes, late owner of Barrington Hall and Churchwarden.
These documents are of various kinds (royal, monastic, etc.), with
seals appended, and date from the twelfth century onwards.

The church possesses a fine brass candelabrum of thirty-six lights,
purchased in 1780, but probably a hundred years older. The east
window is a modern insertion in the partition-wall before mentioned,
as set up between the monastic and parochial parts of the fabric.
The font is also modern—an enlarged replica of the fourteenth-
century example at Magdalen-Laver. An old cover, which exactly
suits it, was recently found by the vicar, hidden away in an attic at
Parmouth. The organ chamber at the east end of the north choir
aisle occupies the site of a fifteenth-century vestry, which had a
priest's room above it. This part of the church has been carefully
restored from the existing remains, and throws an instructive light
on the pre-Reformation arrangement. The Registers are perfect
from 1650, with a single page dated 1558. The scene of the late
Mr. Marion Crawford's " Tale of a Lonely Parish " is laid in Hat-

field-Regis, where the author lived as a young student at the vicarage. The districts of Holy Trinity, Hatfield Heath, and St. John Evangelist, Bush End, were formed in 1860, each having a modern church.[1]

HAVERING-ATTE-BOWER (3 m. from Romford). The village stands on high ground, commanding an extensive view over the Thames valley and the hills of Kent and Surrey, the houses clustered round a spacious green, with the disused parish stocks, beneath a decayed elm-tree, in the centre. There is a tradition that Edward the Confessor had a palace here, the site of which is occupied by a modern mansion, called *The Park* from the well-wooded parkland surrounding it.

Pyrgo Park (1760-70) takes the place of another royal residence, with a similar environment, associated with the history of Henry IV.

The church (St. John Evangelist) was rebuilt in 1877, which means that much of its antiquarian interest is gone. It is, however, a pretty little structure of flint, with stone dressings, in the Decorated style, provided with a new ring of six bells. The font is Norman, with a Purbeck marble bowl, decorated with a shallow arcading on the sides. The modern monument by Wyatt to Sir John S. Burges is to be noticed. Registers from 1670.

(See "Essex Review" for 1898, and "Essex Arch. Trans.," N.S. vol. iii.)

HAWKESWELL (2 m. from Rochford). The scattered parish of this name, sometimes spelt *Hawkwell*, has a stone-built church (St. Mary), mostly of fifteenth century date, consisting of chancel, nave, and wooden belfry, with shingled spire, containing one bell. Note the old piscina, and low-side window. Registers from 1692.

(See Benton, "Hist. of Rochford Hundred.")

HAZELEIGH ($2\frac{1}{2}$ m. from West Maldon). A small and scattered parish, situated on the London clay, in the Maldon Rural Deanery. The older of the existing churches (St. Nicholas) is an insignificant building of timber and plaster, erected early in the eighteenth century

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[1] In this case the present writer owes more than he can express to the Rev. F. W. Galpin, M.A., F.L.S., vicar of the parish, who has supplied him with much information, by letter and word of mouth, besides allowing him to draw on his "History of the Church and Priory Buildings," and his reprint from the "Essex Arch. Soc. Trans.," vol. ix, 1903, to which the reader is referred for further details.

in place of the original parish church, some relics of which have been retained. These include tombs of the Alleyne family, resident at the adjacent *Hall* in the sixteenth century. This church is now only used for burial services, another (of iron) having been erected in 1893 for public worship. Registers from 1575.

HEYBRIDGE. A considerable village on the north bank of the Blackwater, forming a suburb of Maldon, on the other side of the river. The church (St. Andrew) consists of chancel, nave, south porch, and west tower, and is mainly of the Norman age, with alterations and insertions of the thirteenth and following centuries. Norman work is obvious in the low massive tower, which scarcely rises above the nave roof, and is sometimes thought to be merely the basement of the original structure. This, however, is pure conjecture, though innovations have certainly been made on the first design. A pointed west doorway, for instance, has been introduced beneath the early round-headed arch, the outline of which is still visible in the wall; and two lancet openings will be noticed higher up, with three of Norman construction intact. The north and south doorways also show alteration, as the mouldings and tympana are no longer there. Fortunately the fine old iron scrollwork and ponderous lock on the south door have been preserved. The various architectural movements, from Romanesque to Perpendicular, are illustrated in the windows. There is a brass to John Whitacres (1627), and an elegant marble monument to Thomas Freshwater (1638), of Lincoln's Inn. There are two bells, one dated 1684, the other (by John Danyell, *c.* 1460) inscribed *Vox Augustini sonet in aure Dei.* Registers from 1558.

HIGH BEECH (2 m. from Loughton). An ecclesiastical parish, named after the well-known eminence which it includes. It was formed in 1836 out of the larger parish of Waltham Abbey, the living (vicarage) comprising Holy Innocents *cum* St. Paul. The old church or chapel of the latter was abandoned in 1873, when *Holy Innocents* was built, and constituted the parish church, in place of the inadequate structure, which was eventually taken down in 1885. The present building is cruciform in shape, and consists of apsidal chancel, nave, transepts, south porch, and west tower, crowned with an octagonal spire, and containing a ring of thirteen bells. Registers from 1837.

(For other places with the prefix " High," see the principal names.)

HOCKLEY, or Hockleigh (4 m. from Rochford) is a parish of con-
siderable extent, scattered about the high ground overlooking the
Crouch valley from its southern side. The small church (St. Peter)
claims to be one of the three founded by Canute on the scene of his
conflict in 1016 with Edmund Ironside, the others being at Canewdon
and Ashingdon (*q.v.*). The present structure, restored between 1842
and 1849, and again in 1871, apparently dates from the end of the
twelfth century. It is built of flint, chalk, and rubble, and comprises
nave with north aisle, chancel, and west tower. The low tower
(36 ft.) is distinguished from all others in the county by peculiarity
of construction. It is square in the under part, with walls of great
thickness, heavily buttressed, rising thence in the form of an
octagon, with light buttresses at the angles, the whole surmounted
by an embattled parapet and a slender boarded spire bearing a tall
vane. The three bells are dated 1626, 1657, 1684. Between the
nave and aisle there is an arcading of four bays, the pointed arches
resting on circular pillars, with foliaged caps, a combination of Late
Norman with Early English clearly showing transitional work. The
windows are of various styles and ages, some quite modern. Among
the latter is the east window, which has some pieces of old yellow
glass preserved in it. They are arranged in the form of a cross, the
stem made up of four fragments, with the word *Deus* on each, the
two arms bearing the word *Ictus*, unfortunately separated from the
context. In the course of restoration two interesting discoveries have
been made; first, of extensive mural paintings beneath the whitewash;
and secondly, the ancient font, which had been transferred (broken)
to the belfry. It is now replaced in the church, minus the original
supporting shafts. The octagonal basin is unusually large, suggesting
baptism by immersion. Registers from 1732.

Formerly the property of Barking Abbey, the living now belongs
to Wadham College, Oxford.

(See Godman's " Norman Arch. in Essex," and an admirable paper by
Mr. C. W. Forbes in " The Home Counties Magazine " for December
1910.)

HORNCHURCH. This steadily growing village is reasonably sup-
posed to take its name from the old industry pursued by the pelt-
mongers, or skinners, who settled there, and prepared raw hides for
the market. Over the east gable of the church there is a sculptured
bull's head, bearing a pair of natural horns, with obvious allusion to
the accepted etymology. In the reign of Henry II (*c.* 1159) a hospital

was founded here, popularly known as the " Horned Monastery." It was made subordinate to the famous hospice of Great St. Bernard, and is thought to have been erected as a tribute to the monks, in recognition of their hospitality to the royal envoys in the winter of 1158, during their mission to the Emperor Frederick. After more than one change of ownership, the hospital was broken up at the Dissolution, and the buildings have been completely swept away. The church (St. Andrew) is mainly of fifteenth-century date, a fine edifice in stone, consisting of nave and chancel with aisles, and embattled west tower, containing eight bells, and crowned with a spire 170 ft. in height. The chancel was restored in 1869, but retains the old sedilia in three recesses, through one of which a squint is cut into the south chapel. There is an interesting distinction between the piers of the chancel and nave, the former being octagonal, the latter circular. The body of the church was restored in 1871, and again in 1900. Registers from 1576.

HORNDON, EAST. The church (All Saints), after having been closed for ten years as too dilapidated for use, was put under repair, and opened afresh on 13 May 1908. It is a picturesque building in red brick, standing away from the village on the brow of a hill, commanding a wide view over the Thames valley to the south. Its low tower (*temp.* Henry VI) contains four bells. Among the several objects of interest within are the curious galleries above the north and south transepts, said to have been formerly occupied by the chantry priests. The splendid incised slab in the chapel to Alice, Lady Tyrell (1422), measures 7 ft. by 4 ft., and displays her full-length figure, dressed in a loose robe, with mitred head-dress, necklace, and finger rings. She is accompanied by six sons and four daughters, each within a division of the elaborate canopy, and each (with one exception) holding a scroll bearing the name. The family seat was at Heron Hall (demolished in 1798), and the chapel, which is called after them, contains a number of monuments to their memory. Note also the table-tomb in the south transept, said to have contained the heart or head of Queen Anne Boleyn; and the massive square Norman font. Registers from 1558.

HORNDON-ON-THE-HILL (1½ m. from Stanford-le-Hope). The village takes its distinguishing suffix from the eminence on which it stands, overlooking the Thames valley. The church (St. Peter) consists of a thirteenth century nave, with aisles of four bays each, all

under one roof; a somewhat higher chancel, rebuilt in the fifteenth century; and a wooden tower of about the same age. The tower rises from a remarkable arched framework within the west end of the nave, with a turret above it, containing five bells. The various architectural movements during the history of the fabric are illustrated in its details, from the round-headed south doorway to the east window of the reconstructed chancel. The font is of unusual design, and is considered a particularly good example of Perpendicular work. Registers from 1672.

(For a description of the belfry and spire, with plates, see Godman's " Mediaeval Architecture.")

HORNDON, WEST (3 m. from Brentwood). The greater part of this small parish, with a population of about one hundred, lies within the beautifully wooded park of *Thorndon Hall*, the seat of the Lords Petre. Excepting the east wing, the Hall was destroyed by fire in March 1878, the said wing (restored) now forming the residence, with the Roman Catholic chapel of " Our Lady and St. Laurence " attached to it. The parish has no church of its own, but is united ecclesiastically with Ingrave, where the church of St. Nicholas, on the border of the park, serves the entire district.

(See " Ecclesiologist," vol. xxv.)

HUTTON (Shenfield and Hutton Junction, 1 m.). The church (All Saints) is a small building, consisting of nave with aisles, chancel with south aisle, and wooden turret containing five bells. At the restoration of 1863 the whole was practically rebuilt, the walls faced anew with dressed flints, and fresh tracery inserted in the windows, leaving but little original work. There are still, however, some interesting fourteenth century features, *e.g.* the clustered columns in the nave, and sedilia and piscina in the chancel; and there is a brass (*c.* 1520) to a man in armour, with his wife and sixteen children, the inscription to which is gone. Registers from 1654.

ILFORD, GREAT. This rapidly developing suburb of London was formed into a separate ecclesiastical parish from Barking in 1830, and has since been considerably subdivided, each district having a modern church of its own.

The original church (St. Mary) was built in 1830, and has been twice enlarged; but in 1903 the Ecclesiastical Commissioners gave the preference to St. Clement's, which was erected in 1892 to seat

1000 people, and is now the parish church. The oldest existing institution is St. Mary's Hospital, founded in the reign of Henry II by Elizabeth Fitz-John, afterwards Abbess of Barking, and dedicated to the Blessed Virgin Mary and St. Thomas of Canterbury. After the Reformation it was converted into an almshouse, in which character it is still maintained. The domestic buildings occupy three sides of a quadrangle, with a chapel on the fourth side. The whole range is brick-built in the fifteenth-century style. In 1887 the chapel was enlarged to accommodate 300 persons, as it is open to the district as well as to inmates of the Hospital. Indeed, before the arrangement of 1830 it was the only Church of England place of worship in the neighbourhood.

ILFORD, LITTLE. A portion of East Ham, incorporated for civil purposes with Manor Park, but forming an ecclesiastical parish within the Rural Deanery of Barking, with two subordinate districts, each provided with a church. The old parish church (St. Mary and St. Thomas of Canterbury) is a small building of Norman origin, now entirely modernized, with the exception of two small round-headed and widely splayed windows, which have survived the drastic reconstruction of the fabric. The chancel is a modern substitute in brick for the original. There are still, however, some interesting memorials to the departed, *e.g.*, the brass to Thomas, son of Sir John Heron (1517), engraved with the effigy of a schoolboy carrying an inkhorn on his girdle; and the brass to Anne Hyde (1630) and her family, with half-a-dozen English verses. Registers from 1539. The City of London Cemetery here is one of the largest in existence. To it have been transferred many corpses from the vaults of old City churches, for sanitary reasons, or when such churches have been pulled down under the Union of Benefices Act.

(See Tasker, " Ilford Past and Present.")

INGATESTONE (= the meadow at the stone) takes its name from the surrounding pastures, and a Roman milestone, which once stood near the village, on the line of the old Watling Street. Formerly a dependence of Barking Abbey, the manor was granted at the Dissolution to Sir William Petre, in consideration of the sum of £849 12*s.* 6*d.*; and the patronage of the living has ever since remained with the noble family of which he was the founder.

The church (St. Mary and St. Edmund) comprises chancel with

north and south chapels, nave with south aisle, and a fine west tower containing five bells. The tower, erected in the middle of the sixteenth century, is a stately piece of brickwork in four stages, surmounted by a machicolated and embattled parapet, above which rises an antique vane from the apex of the roof, while the roof itself is concealed. The walls and buttresses diminish in thickness at each storey, the outside face of the walls receding slightly at every stage upwards, the result being a gradual diminution of the area in every direction, and an extremely graceful contour, without any perceptible loss of massiveness. The west front displays a richly varied composition, starting with the four-centred doorway on the ground level, above which a broad three-light window extends into the second storey. The wall-surface here is further relieved by three tall Latin crosses of glazed, dark-coloured bricks, arranged in a line above the window tracery; and the same material appears again in the decorative network around the two-light window in the third storey; also in the series of diamonds carried upwards along the west buttresses from the doorway to the top of the third stage. This and the bell-chamber above it have two-light openings on the east and west, and single lights on each of the other sides. On the south side of the tower there is a pentagonal structure containing a brick staircase to the roof, carried round a circular newel, in which feature, as well as in its general character, the tower presents a strong resemblance to that in the neighbouring village of Fryerning (*q.v.*) probably designed by the same architect.

The nave would appear to be at least two centuries earlier, if we may judge by the pointed arcading and clustered columns on which it rests. Evidences of still older work are manifest on the north side, where the masonry shows the Norman hand, and one round-headed window remains, with two others (Perpendicular) of the same age as the tower. The wall itself is mainly built up of rubble and pudding-stone, with rather more than the usual interlaying of Roman tiles. Both nave and chancel are divided into three bays, but in the latter case the piers are octagonal, and there are other signs of later construction, also of considerable maltreatment. For instance, the old chancel-arch has been removed, with the rood-beam, whose ends were left in the walls on either side. The chancel and adjoining chapels were formerly the burial places of the Petre family, whose monuments are extremely interesting. One of the most beautiful is that to Sir William Petre (d. 1572) and Ann, his second wife, whose recumbent effigies, exquisitely sculptured in alabaster, rest upon a

table-tomb, measuring 7 ft. by 4 ft., the sides and ends panelled in various choice marbles, with the family quarterings carved upon them, and their escutcheon suspended in an iron framework above. In the south chapel is the kneeling figure of Robert Petre (1593), youngest brother of the fore-mentioned Sir William. But the most prominent monument stands in the north chapel. It is a sumptuous pile of sculptured marbles, displaying the full-sized kneeling effigies of John, the first Lord Petre (d. 1613) and his wife, with eight sons and five daughters. Between the principal figures there is an altar, a bold arch overhead enclosing them as in a canopy, upheld by columns of black marble and porphyry, the whole terminating in a rich entablature bearing the family coat of arms. Upon the base of the monument are the kneeling figures of the son, William Lord Petre, who erected it, and his lady, Catherine, daughter of Lord Edward Somerset. The composition is 18 ft. high and 14 ft. broad, a really fine example of the classical Renaissance in its Elizabethan form. These have been selected, as the most artistic and important, from a number of memorials which the church contains to the same and other distinguished families. The interior view, always disproportionate in height and length, has been spoilt by the removal of the old open timber roof, both from chancel and nave, for which a wagon-shaped ceiling has been substituted. Note the old hexagonal font, and the iron stand which used to hold an hour-glass by the pulpit. Registers from 1558. *Ingatestone Hall* was built by Sir William Petre in 1565, on the site of a grange, or summer residence, pertaining to Barking Abbey. The Petre family have long since ceased to reside there, and the Hall is now divided into three separate tenements. Miss Braddon (Mrs. John Maxwell) has availed herself of it for the scene of her popular fiction, "Lady Audley's Secret."

(See Buckler's "Essex Churches," and "Ecclesiologist," vol. xxv.)

INGRAVE (2½ m. from Brentwood). The church (St. Nicholas) is a red brick building close to the high road on the border of Thorndon Park. It was erected in 1735 by Robert Lord Petre, the eighth baron (d. 1742) to serve the two parishes of Ingrave and West Horndon when the old churches were pulled down. Note the brasses, brought from West Horndon, to Margaret Fitz-Lewis (*c.* 1450), and to John Fitz-Lewis (*c.* 1500) with his four wives, all the effigies displaying elaborate work in the costumes. Registers from 1560.

KELVEDON HATCH (3 m. from Ongar). The church here (St. Nicholas) has been twice rebuilt, first in or about 1740, and again in 1895. It is a brick structure in the Early English style, and retains several monuments and brasses (mostly of the seventeenth century) from its predecessor; also the old bell, inscribed *Sancte Andree ora pro nobis*. It bears no date, but the marks show it to be the work of John Keble (or Kebyll), a founder of repute in the latter part of the fifteenth century. Registers from 1561.

LAINDON is a pleasant country village to the north of the Laindon Hills, ecclesiastically combined with Basildon. The church (St. Nicholas) consists of chancel, nave with south aisle of two bays, south porch, and west belfry containing five bells.

The walls are of thirteenth-century date, but windows in the Decorated style were inserted at the restoration of 1883, when the carved oak roof, previously concealed by a plaster ceiling, was brought to light. The belfry, carrying a tall spire, is of timber, and rests on a substantial arched framework within the nave, altogether an interesting structure. Still more so is the priest's house (late fifteenth century) of timber and plaster, built on to the western wall. It is in two storeys, the lower of which, for some time used as a schoolroom, now serves as a vestry, the little building having been carefully restored by Mr. Chancellor, the diocesan architect, in 1881. The church contains brasses to two priests (*c.* 1480 and 1510), each effigy holding a chalice, but the inscriptions are unfortunately lost. Registers from 1636.

The annexed parish of *Basildon* has a church (Holy Cross) consisting of chancel, nave, south porch of timber (considered good), and west tower, with three bells. The building is in brick and stone, and chiefly of fifteenth-century date, but it was restored in 1880. Registers from 1808 only, the earlier books being at Laindon.

Lee Chapel (1½ m. south of Laindon church) also forms part of the parish. Its name comes from the old chantry chapel which stood there, and still shows some faint traces of the ground-plan.

LAINDON HILLS (3½ m. from Stanford-le-Hope). The village is much frequented for the extremely fine landscape views over the Thames valley and Kentish hills, which it commands from one of the highest points in Essex. The old church (St. Mary and All Saints) stands at the base of the hill, on its western side, and consists simply of chancel, nave, and northern aisle. It is a small building of late

sixteenth-century brickwork, and has for some time been used as a mortuary chapel. There is a new church (same dedication), built in 1877 of Kentish rag and dressed flint, in the Early English style. It occupies the summit of the hill, its west tower (six bells) forming a conspicuous landmark for miles around. Registers from 1686.

LAMBOURNE (3 miles from Theydon Bois) is a scattered parish, including the village of Abridge, where there is a brick church (Holy Trinity), enlarged in 1877 for the subordinate district.

The parish church (St. Mary and All Saints) is a small stone building of late Norman date, consisting of nave and chancel, with a (fifteenth-century) wooden turret, at the west end, containing three bells. The chancel shows signs of reconstruction, but retains several round-headed lights.

The original north and south doorways remain to the nave, though mutilated, and superseded by a new west entrance. One of the south windows is filled with squares of painted glass, executed in Germany between 1631 and 1637, depicting various scenes from the Bible. The carved oak pulpit and chair (1778) are interesting, as are also the numerous seventeenth-century monuments. Registers from 1582.

LANGFORD (1½ m. from Maldon) has a station of its own on the Great Eastern Railway, but the trains only stop by signal. The small church (St. Giles) appears to be of very Early Norman, or even of pre-Norman, origin, and has the unique interest of a western apse, the solitary example remaining in England of a once fairly common arrangement.

The chancel had already been enlarged, when, in 1882, there was a considerable restoration throughout, including the addition of a north aisle, which has greatly altered the character of the old building. It now consists of the nave and fore-mentioned aisle, chancel with new north chapel, and a wooden bell-turret (three bells) at the north-east angle, erected when the chancel was enlarged. In the course of this work it was discovered that there had originally been a semicircular apse at the east end also, as proved by the ground plan then partially exposed. The existing apse is lighted by three small round-headed windows, measuring 25 in. in height by 7 in. in breadth, and placed rather high up in the wall. The doorways, it will be noticed, were built at the north and south extremities of the chord of the apse. In the latter case the plain semicircular arch is

splayed upwards internally to allow the door to be opened, as at Tollesbury. Registers from 1558.

LATCHINGDON (2½ m. from Cold Norton). The present parish church (Christ Church) is a modern building (1857) of Kentish rag-stone in the Decorated style. The old church (St. Michael) stood a mile away from the village on a hill overlooking the Crouch, where its remains still stand, repaired and equipped as a mortuary chapel. Registers from 1725.

Ecclesiastically the parish is united with Snoreham, whose church (St. Peter) has long since disappeared. At *Lawling Hall*, now a farmhouse (about 1 m. north) the foundations of an ancient chapel may be traced.

LATTON (1 m. from Burnt Hill; 1½ m. from Harlow, the post-town.) The church (St. Mary) stands within the park of *Mark's Hall*, an estate which takes its name from Adelolf de Merc, who came into possession soon after the Conquest. Though largely modernized, the fabric is mostly of the late sixteenth century. It consists of nave and chancel, with north chapel of three bays, and a square embattled tower, containing four bells. There are some interesting brasses, the finest of which is on the table-tomb of Sir Peter Arderne (d. 1467) and Katharine his wife, an admirable example of the graver's art, showing elaborate work in the effigies and costumes. Other brasses, also with effigies, commemorate John Bohun (1485), Anne his wife (*née* Arderne), and four children; a priest (*c.* 1520); a lady (*c.* 1560); Emanuell Woolaye (1600) and his wife Margaret; and Francis Frankelin (1604). Registers from 1560.

At a distance of about 3 miles there are the remains of a small Austin Priory, founded in the twelfth century, and dedicated to St. John Baptist. The buildings have disappeared, leaving but a por-tion of the community church (now used as a barn), from which it appears to have been an elegant cruciform structure in the Decorated style.

LAVER, HIGH. The three contiguous parishes bearing the common name of "Laver" lie about midway (*c.* 6 m.) between the stations at Harlow and Blake Hall. The church at High Laver (All Saints) is of Norman origin, as appears from the structure of the walls, with Roman tiles built in at the angles, and from the plain round-headed doorway to the nave. Most of the windows, however, are thirteenth-

century lancets, though there are others of the fourteenth century, and the square embattled tower is apparently of the same age. It contains one modern bell; but the church possesses another of great interest, viz., the old disused Sanctus bell, attributed to Robert Rider, a founder of the fourteenth century. It bears the inscription, "xpe: avdi: nos," and is an unusually small example, measuring only $7\frac{1}{2}$ in. in diameter. There is a small brass, with effigies, to Edward Sulyard (1500), his wife Myrabyll, and five children. A slab of black marble in the churchyard, with Latin inscription, covers the grave of John Locke (d. 28 October 1704), author of the famous "Essay Concerning Human Understanding." The church was restored in 1865, and the philosopher's tomb was included in the work. Registers from 1553.

LAVER, LITTLE. The small church (St. Mary) has an apsidal chancel, and is obviously of Norman date, as appears from the characteristic doorway with zigzag mouldings. The square font is of the same age, its sides carved with sun, moon, and stars, and other devices, similar to those at Fryerning, and Abbots-Roothing. There is one bell, inscribed *All Glory be to God*, 1674, with the initials and trade-mark of Anthony Bartlet. The fabric was restored and enlarged in 1872, and again in 1884. Registers from 1538.

LAVER, MAGDALEN. Takes its distinctive appellation from the church (St. Mary Magdalen), a building of Norman origin, restored in 1875 and 1883. The walls, with Roman tiles at the quoins, the plain, round-headed west doorway, and splayed light on the north side, are sufficient evidence of its first builders. Most of the windows, however, are fourteenth century insertions, and the wooden bell-turret is a century later. There are two bells; one inscribed *Love God*, and dated 1567. The other, probably by an early fourteenth century founder, is inscribed *In honore Sancto Johannes*, without name or date. The fourteenth century rood-screen (much restored) is still in position. The south porch is modern. Registers from 1557.

LEIGH (2 m. from Southend). The ancient town is situated on a creek of the Thames called Hadleigh Ray, and the church (St. Clement) stands on the edge of a bold cliff overlooking it, and an extensive landscape beyond. The fabric is of Kentish ragstone, and mainly of fifteenth-century date. Consisting originally of chancel, nave with north aisle and chapel, with west tower, a south aisle was

added in 1872, when the chancel was rebuilt. The tower (six bells) is a fine embattled structure in four stages, with a good west doorway, and a newel stair-turret at the south-east angle. The south porch (early sixteenth century) is of brick, with two windows, and the remains of a sundial, dated 1729, over the entrance. There was a restoration of the church in 1838, which is said to have "proved singularly destructive to monuments"; but there remains a fine mural example, with half-length effigy, to Robert Salmon, Master of Trinity House (1641); and another to Captain Rogers (1683), a famous naval commander. There are also several brasses, the oldest and most interesting of which is that to Richard Haddock (1453), with large effigies of the man, his two wives, and their children. Registers from 1684.

<div align="center">(See Benton's " Hist. of Rochford Hundred.")</div>

LEIGHS, GREAT (4 m. from Hatfield Peverel). Pronounced, and sometimes spelt, *Lees*, the two adjacent parishes, distinguished as Great and Little, stand on the base of a triangle formed by the railway lines which meet at Witham as the apex, enclosing an attractive piece of country, within a well-defined area for inspection.

The church at Great Leighs (St. Mary) is obviously of Norman origin, the characteristic features appearing in the heading and chevron moulding of the west doorway; in the south doorway (a fine example); and in the widely splayed lights of the nave. The round tower (one of the few remaining in the county) was repaired in 1869, and again in 1882, when the spire was rebuilt. It contains five bells, all by Miles Graye of Colchester, and dated 1634. The chancel (restored in 1867) would appear to have been reconstructed in the fourteenth century. On the north side there is a beautiful arcaded recess—founder's tomb or Easter Sepulchre—an exceptionally good piscina and triple sedilium facing it on the south, all with elegant canopies and crocketed pinnacles. The font and some of the carved oak benches are of the same period. There is a brass to Ralph Strelley (1414), rector of the parish, with half-length effigy, from which the head is gone. Registers from 1558.

LEIGHS, LITTLE. The church here (St. John Evangelist) is a small building, consisting of nave and chancel, under one roof, bearing a timber belfry, with shingled spire, added to the fabric in the fifteenth century. The general character indicates the transition from Romanesque to Early English, the double element appearing

throughout, though some of the round-headed windows date only from the restoration of 1895. There are, however, several of the original thirteenth-century lancets; and the north and south doorways, both remarkably small, show very early work. In the south wall of the chancel, within a canopied recess, lies the wooden effigy of a priest (*c.* 1340-50), noticeable as an extremely rare example in the case of an ecclesiastic, though wooden figures of laymen (knights, etc.) are by no means unknown. About a mile north of the church stand the remains of the once splendid mansion erected (*c.* 1540) by Sir Richard Rich, afterwards Lord Rich of Leighs, on the site of the Priory founded towards the close of the twelfth century by Sir Ralph Garnon for Austin Canons. Little is now left beyond the gatehouse, a quadrangular red brick building of two storeys, with embattled corner turrets, ornamented on the surface with stone dressings, and a diaper of vitrified brick, the deep blue contrasting agreeably with the colour of the walls generally.

(See Stratton's " Domestic Arch. of the Tudor Period.")

LEYTON (otherwise *Low Leyton*) is a flourishing town on the Lee river, from which it takes its name. Considerable Roman remains— coffins, coins, urns, etc.—have been found on the spot, leading to the conclusion that it was a Roman station of some importance, possibly the Durolitum of Antoninus. The parish church (St. Mary) is a plain brick structure, consisting of chancel, nave with aisles, and west tower, all dating originally from the fifteenth century, but all, except the tower, rebuilt in 1821.

There are brasses, with effigies, to Ursula Gasprey (1493); Lady Mary Kyngestone (1557); Robert Rampstone (1585); and Tobias Wood, his wife and twelve children (*c.* 1620): and there are many monuments. A flat stone in the chancel covers the grave of John Strype, the well-known ecclesiastical historian (d. 1737), who was vicar of the parish for sixty-eight years. One of the six bells in the tower was cast as a memorial to him in 1906. There are three others of the same date; one of 1694; and another (undated, but obviously by an early fifteenth century founder) inscribed with the first verse of Ps. CII in Latin (*Vulg. Ps. CI*). Registers from 1575.

The district churches are *All Saints* (1864), *St. Catherine* (1893), *Christ Church* (1902), *St. Paul* (1907).

(See Kennedy's " History of Leyton.")

LEYTONSTONE. A populous hamlet and ecclesiastical parish within the civil boundaries of Leyton.

There was a chapel built here in 1750-4, but the present church (St. John Baptist) was not erected till 1832. It is of brick, with stone dressings, and comprises chancel, nave, and a small west tower, containing six bells.

The chapelries of St. Andrew and St. Margaret (Harrow Green), were constituted respectively in 1887 and 1893.

(See Hammock's " History of Leytonstone," and Lysons' " Environs of London.")

LOUGHTON is pleasantly situated on the eastern border of Epping Forest, in a good central position for exploring it in all directions.

The original parish church (St. Nicholas) was taken down in 1877, and a new one built upon the site, retaining some sixteenth century brasses from the old fabric. The principal church is now St. John Baptist, a cruciform brick building, erected in 1846 in the Norman style, with a low tower containing eight bells. The parish Registers (preserved here) date from 1673. There is yet a third church (St. Mary), built of stone in the Early English style in 1871 as a chapel-of-ease to St. John Baptist.

MALDON. An important market-town and municipal borough, pleasantly situated on high ground, near the junction of the Chelmer with the Blackwater, both streams flowing between it and the suburb of Heybridge. The town embraces the three parishes of All Saints, St. Peter, and St. Mary, the first and second of which are ecclesiastically united. The principal church (All Saints) is a flint and stone building, remarkable for its triangular west tower, with hexagonal spire, which probably dates from the early thirteenth century, and is thought to owe its peculiar construction to the exigencies of the site. There is a ring of six bells, four of which were cast by Henry Pleasant in 1707, as the inscription on the fourth indicates, with a subtle hint that two more were then required: *What pleasant musick six will be.* The additions were subsequently made by separate founders. More interesting is the old Sanctus bell, which hangs in an outside canopy half-way up the spire. It is inscribed in Gothic characters, *Johannes Suayn et Ricardus Lynn me fecit,* but the names are supposed to indicate the donors merely, and that the founder was probably John Sturdy (d. 1458). The chancel has an obvious

deflection from the straight line of the nave, possibly with the usual mystic significance, though here again the nature of the ground may be sufficient to account for it. The arcading to the south aisle, and decoration of the wall-space on that side, give beautiful examples of early fourteenth-century work, which is also shown in the window traceries. The aisle occupies the site of the old Chapel of the Holy Trinity, and still has two chantry chapels, with crypt beneath. The north side of the church has suffered from restorations, of which there were two on an extensive scale in 1867 and 1877. There are various seventeenth-century monuments to the D'Arcy, Wentworth, Jeffrey, and Vernon families; and there have been many brasses, which are lost. Registers from 1556.

The church of St. Peter was ruined by the collapse of its nave in 1665, and is now represented by the embattled stone tower only, which forms the approach to the library bequeathed by Dr. Thomas Plume (1630-1704), whose name appears (misspelt) on the single bell still hanging in the tower.

St. Mary's Church is said to have been founded in 1055 by a Saxon prince. The base of the tower, rubble-built with heavy buttresses, Roman tiles incorporated in the walls, has every appearance of late Saxon, or early Norman, construction; but the higher part is of Tudor brickwork, and contains six bells of seventeenth and eighteenth century make. The chancel and north aisle are modern; but the extensive restoration of 1886 revealed some interesting old features, e.g., the rood-stair and three niches in the interior north wall. Registers from 1558.

MARGARETTING (2 m. from Ingatestone). The long straggling village takes part of its name from the neighbouring "ings," or meadows, like Ingatestone and Fryerning (q.v.), from which it is distinguished by the prefix referring to its patron saint. Some of its old picturesqueness has gone with the pretty little cottages and gabled houses, which have been pulled down in modern times, and the church (St. Margaret) has not escaped modernization, from which it suffered considerably during the drastic restoration of 1870. The fabric consists of chancel with ancient vestry attached, nave with south aisle and chapel, a timber porch on each side, and a fine tower—also of timber with shingled spire—at the west end. The building appears to be of Norman origin, probably dating from the middle of the twelfth century; but most of it indicates the thirteenth century, and it was much altered towards the close of the fifteenth

century, when larger windows were inserted (leaving one of the earlier lancets), and the chancel was rebuilt.

The east window, in three compartments, with beautiful tracery, retains some of the best mediæval glass in Essex, displaying a remarkably fine example of the Jesse Tree. In the floor there are several seventeenth-century brasses, and a thirteenth-century Purbeck gravestone, with an inscription in Lombardic capitals, unfortunately much defaced. The black and white marble monument, with kneeling effigies of John Tanfield and his family (1625), now fixed above the north doorway of the nave, was shifted from the chancel wall in course of the severe restoration afore-mentioned. And, among other mischievous clearances, the remains of the rood-loft were swept away, with the parclose screen of the chapel, and a number of massive old benches. The nave roof is slightly higher than that of the chancel, and has a panelled and painted ceiling, the stone corbels bearing emblems of the Evangelists and figures holding shields. The fifteenth-century octagonal font is well preserved, and particularly worth notice for the elegant sculptures upon it; but the original domed cover has gone to another church.

The great feature here is the tower, composed entirely of massive balks of timber, the supporting beams arranged in the form of highly pointed arches, with flying buttresses, the substructure separating the basement into three divisions. There are four ancient bells, each bearing an inscription in Old English characters, and all remarkable as not having been tampered with for nearly 400 years. The inscriptions are as follows: *Sancte Johannes o (ra pro) nobis; In multis annis resonet Campana Johannis; Sancta Margareta ora pro nobis; Sit nomen Domini benedictum.* Both porches are excellent specimens of fifteenth-century woodwork, the north especially for its rich decoration; but both have suffered from repair and introduction of new timber. Near the south entrance there is a brass (*c.* 1550) to a man in armour, with wife and seven children, sometimes quoted as unique in that the faces are shown in profile. The man's head and the inscription are missing, and the engraving has been otherwise mutilated. Registers from February 1627.

(See Buckler's "Essex Churches"; Newcourt's "Repertorium"; Histories by Morant and Wright; Godman's "Mediaeval Architecture," and "Ecclesiologist," xxv.)

MASHBURY (6 m. from Chelmsford.) The small parish is united ecclesiastically with Chignal St. James. The church (dedication un-

known) is of early Norman origin. Its walls are made up of a mixture of rubble with Roman bricks, and the windows and doorways of the nave are particularly narrow in their dimensions, suggesting that the builders had an eye to defence. The north doorway (now closed) is only about 6 ft. in height by 2 ft. in breadth, and without decoration of any kind on the jambs and rounded arch; the ironwork upon the door being a thirteenth-century addition. The south doorway is much more elaborate, the chevron mouldings of the arch, the carved capitals on which it rests, and the starlike ornament of the tympanum, giving an unusually good example of Romanesque work for a small village church. The porch is a brick structure of *c.* 1500. In or about 1865 the church was struck by lightning, which set fire to and destroyed the bell-turret with the roof, and melted the two bells. There is now one only in an open turret on the west gable, hung at the restoration of 1893. Registers (extremely well kept) from 1539.

MATCHING (4½ m. from Harlow), on a branch of the Stort, has an old church (St. Mary), but largely rebuilt in 1875. It consists of chancel, nave with aisles, and embattled tower containing six bells. The latest of these (treble) was hung in 1897, to commemorate the Diamond Jubilee of Queen Victoria, and suitably inscribed *God save the Queen*. The two oldest are dated 1615 and 1640 respectively, each inscribed *God save the King*, with reference to James I and Charles I.

Note Jacobean pulpit (1624), and brass to John Ballet (1638). Registers from 1558.

MAYLAND (2 m. from Southminster). The parish is situated near the southern end of the range of hills forming the watershed between the Blackwater and the Crouch. The church (St. Barnabas) was built in 1867 to replace an earlier structure. It stands on a commanding height above the valley and the village. The style is Early English, and the material Kentish ragstone. In an open gable at the east end of the nave the old bell of 1662 (by Miles Graye) is retained. Registers from 1748.

(See " Essex Arch. Trans.," vol. v.)

MORETON (2 m. from Blake Hall) has a small thirteenth-century church (St. Mary) with a brick tower, erected in 1787, containing five bells.

The remarkable feature is the diminutive chancel, restored in 1865,

and the relatively large number of windows, viz., three lancets in the east wall, two in the north, and two others (of larger size and later date) on the south. The doorway on the north side of the nave has a semicircular heading within the church, probably indicating a Norman origin, as also seems implied in the square Purbeck font, which is carved with fleurs-de-lis and a round-headed arcading on its alternate sides, similar to that at Fyfield. Registers from 1558.

MOUNTNESSING (1½ m. from Shenfield). The picturesque village is named after the Mountney family, to whom the manor once belonged. About the middle of the twelfth century a small Austin Priory was founded here by them in conjunction with the de Capras, and they continued in possession till 1525, when the estate changed hands, the Priory being eventually extinguished under Henry VIII. The plan of the monastic building may still be traced at the modern residence, which retains the ancient name of 'Thoby Priory' (from Tobias the first Prior) and some interesting pieces of its architecture. The dedication was to the Blessed Virgin and St. Leonard, which was probably that of the parish church also, though it is now known as St. Giles's. It consists of chancel, nave with aisles, timber porch, and tower, the latter bearing a low spire, and containing one bell, inscribed *Sancte Jacobe, ora pro nobis*. The oldest part of the fabric is the nave, which, with the lateral aisles, date from *c.* 1280, the whole under one roof, remarkably broad and of high pitch, giving an unusually interesting appearance to the exterior. All this portion of the church was rebuilt in 1889, with exception of the west front (1653) which does not appear to have been included. It is a curious piece of brickwork, supported by six buttresses of various shapes and sizes, forming a composition alternately described as "heavy and unsightly," and as showing "excellent taste," according to the notions of its critics; but on all hands admitted to be extremely interesting and well-built. Excluding the oblong chancel, the building is nearly square, conveying the impression that it is only part of one originally larger. It is in the Early English style, with Roman tiles incorporated in the walls, where there are also signs of fifteenth-century work. Nearly all the old windows, however, have been superseded by others, mostly poor and uninteresting. The actual dimensions (internally) are 49 ft. in width by 45 ft. in length, including the westernmost bays of the nave, which contain the timber framework supporting the belfry. The nave arcade consists of pointed arches, resting on short and massive circular columns, with carefully moulded caps, two of

those on the north having the addition of foliage in deep relief, and one a human face with the mouth bridled, probably in allusion to Ps. xxxix, v. 1-3. The chancel was rebuilt in brick, *c.* 1770, and has a good oak wall-screen carried across the east end, where there is also a good Perpendicular window, the one exception to the general poverty of fenestration. Note octagonal font and canopy (fifteenth century), and oak chest, probably made in the thirteenth century as a receptacle for vestments. Registers from 1654.

MUCKING (1 m. from Stanford-le-Hope) is a small parish, lying amidst the Thames marshlands north of Tilbury, on a creek formed by the junction of two streams—an environment which no doubt gives the place its expressive Anglo-Saxon name, viz., a meadow, or pasture, in the mud. In 1849-50 the ancient church (St. John Baptist) was partially destroyed, with a view to its thorough reconstruction. It was, however, left in a ruinous state till 1852, when the rebuilding was taken in hand, to be resumed at intervals, and completed in 1887. The work appears to have been done with commendable regard to the principal features in the original building, the most interesting of which will be found in the chancel. The north wall there displays an elegant arcade in three divisions, the moderately pointed arches springing from Purbeck marble columns of light and graceful design. In each recess there is a thirteenth-century lancet window, well proportioned, and in perfect keeping with the rest of the fabric. On the south side there are three sedilia and a double piscina, which agree with the arcading opposite in general form, though much simpler in detail. It has been conjectured, from the extremely low seats in the sedilia, and other indications, that the whole chancel floor was raised from its original level—probably in response to the increasing veneration for the East and for the Altar during the Middle Ages. The battlemented tower contains three bells. Registers from 1558.

MUNDON (3 m. from Maldon) is a village on a creek of the Blackwater. The small church (St. Mary) is mainly of fourteenth-century date, and built of stone, except the chancel, which is a piece of modern brickwork, and north porch and belfry, which are of timber. The most interesting feature is the structure of massive beams at the west end, arranged hexagonally, and tapering upwards to the belfry which rests upon it. Originally there were three bells, but there is only one left. It is inscribed *Vincentius Reboat Ut Cunta Noxia*

Tollat, and was probably cast by John Langhorne between 1395 and 1405. The massive square font, chamfered at the angles, and standing on four slender shafts, appears to be late Norman. Registers from 1741.

NAVESTOCK (4 m. from Ongar). The pleasant hilly parish has a very interesting church (St. Thomas Apostle) of Norman origin. The fabric is chiefly of stone, and consists of nave with south aisle, chancel with chapel, south porch, and west tower, both the latter of timber. Norman work appears in the archway between nave and tower, which is round-headed, with quaint ornamentation: also in the narrow north doorway, where the ancient door (probably contemporaneous with the masonry) bears some curious ornamental ironwork and two strap hinges. The chancel arch is wooden. Close to it on the south there is a well-splayed low-side window, the others ranging in date from thirteenth to fifteenth centuries. The massive tower (five bells) and shingled spire were restored in 1897. As in the case of Blackmore (*q.v.*) the structure is supported by an arched timber framework, projecting outwards, and forming a species of ambulatory round the tower. In the interior there are several monuments and brass inscriptions (sixteenth, seventeenth, and eighteenth centuries), but no effigies. Registers from 1538.

Fortification Wood, in the neighbourhood, shows the remains of moat and embankment, pertaining to an ancient earthwork.

NAZING (3 m. from Broxbourne), on the left bank of the River Lea, is one of the lordships with which Harold endowed Waltham Abbey. At the present time the patronage rests with the Lord Chancellor. The church (All Saints) is a fine building of flint and rubble, mainly of thirteenth-century date, but with a fifteenth-century brick tower, and much other work of the same age. The tower has a newel turret at the south-east angle, and contains a ring of five bells dated 1779. The rood-loft staircase remains in good condition on the north side of the chancel-arch, and there are several interesting monuments.

There was an extensive restoration of the fabric in 1871, and again in 1894, including the introduction of modern stained glass to some windows. Registers from 1559.

NETTESWELL (2 m. from Burnt Mill and Harlow). The church (St. Andrew) is a small building, consisting simply of chancel and nave, with timber south porch and belfry. It is generally said to be

of Norman origin, though the extremely plain north and south door-
ways (round-headed, without shafts or capitals) may possibly indicate
Saxon work. Also very early, and equally open to conjecture, is the
curious flat-headed double piscina in the chancel wall. There are
several small splayed thirteenth-century lancets and a fifteenth-cen-
tury window, with an elegant niche let into the splay. In the outside
wall there is a remarkable piece of ornamental brickwork, measuring
30 inches by 20 inches, displaying a large central rose, with figures of
animals and foliage in relief. Note the brasses, with effigies, to
Thomas Lawrence (in armour) and his wife (1522): and John
Bannister (1607) with wife and children, one a swathed baby. The
belfry holds three ancient bells, one without inscription, two (by
Wm. Dawe, 1385-1418) inscribed respectively in Mixed Gothic
characters:

> *Sum Rosa Pulsata Mundi Katerina Vocata.*
> *Gallus Vocor Ego Solus Super Omnia Sono.*

Registers from 1558.

NEVENDON. A small parish, lying midway between Wickford and
Pitsea (each 3 m.), with a small stone church (St. Peter) which was
drastically restored in 1875. There are two old brasses, of scarcely
more than local interest, as indeed may be said of the fabric.
Registers from 1669.

NORTON, COLD (6 m. from Maldon). The village, no doubt,
owes its distinguishing prefix to its exposed position on the spur of
the chain of hills between the Crouch and Blackwater estuaries. The
twelfth-century church (St. Stephen) having become ruinous, was
taken down in 1853-5 to make way for the present building, which
retains the dedication, and a souvenir of the old fabric in the shape
of a pulpit and lectern made out of its oak beams. The mural monu-
ment to Maude Cammocke (1599) of Layer Marney, has also been
preserved. Registers from 1539.

NORTON MANDEVILLE (3. m. from Ongar). An ancient
parish named after the great de Mandeville family who once owned
it. The church (All Saints), which stands a mile away from the
village on its western side, is a very small building of Norman
origin, consisting of nave and chancel, with a fifteenth-century
wooden bell-turret (one bell), and south porch of timber and plaster.
The round-headed north doorway has apparently been left intact;

but that on the opposite side is a pointed insertion of the thirteenth century, and the windows are still later. Some are double-lights, and the traceries are generally in the late Decorated style. All, however, have rounded headings, whence it is inferred that they have been enlarged from the original Norman slits, with adherence to the characteristic outline. The late Norman font is a massive square block, with pilasters at the corners. The fifteenth-century rood-screen is in good condition; and the carved oak pulpit still bears the old hour-glass frame. Registers from 1538.

OCKENDON is the name (etymology doubtful) of two villages, distinguished as North and South, situated over a mile apart, beneath the range of hills that bounds the Thames valley on its northern side. South Ockendon is by far the larger of the two places, and has a station on the London, Tilbury, and Southend Railway. The church at *North Ockendon* (St. Mary Magdalene) is a picturesque little flint building, comprising nave with north aisle (four bays), chancel with chapel, south porch, and embattled west tower containing five bells. The fabric shows various styles, from Romanesque to fourteenth-century Gothic, the former illustrated particularly in the south doorway, and the latter in the windows, though all these appear to be reproductions. The arch to the doorway is of exceptional design, in that the jambs are carried up vertically for some distance above the supporting shafts before the semicircular curve of the heading commences. The result is the so-called "stilted" form, without the special reason for it in interior arcading, where it is usually adopted to bring narrow arches up to a level with those of broader span, when they happen to be in juxtaposition. The shafts bear foliaged caps, and the arch is decorated with chevron, billet, and other mouldings. There is an interesting variety in the piers of the aisle arcade, which are all different, though all the arches are pointed, the whole apparently having been erected in a period of transition, or perhaps accommodated to changing fashion after the church was first built. The chapel is called after the Poyntz family, who held the manor from Edward III till 1714, and their brasses and monuments are conspicuous within their burial place. There are, in fact, no fewer than eight marble tombs, each with kneeling effigies; and two brasses, one to William Poyntz and family (1502), the other to John Poyntz (1547). Several other distinguished people are similarly commemorated, as well as in heraldic glass preserved here and there in the windows. Registers

from 1570. There was a restoration in 1858, and another more recently.

South Ockendon has an equally interesting church (St. Nicholas) consisting of chancel with north chapel, nave with north aisle and porch, and a round tower at the west end, one of the few remaining in Essex. Most of the fabric, as it stands, belongs to the end of the twelfth or early thirteenth century, though the walls and tower show an original Norman construction. The tower, however, has been partially rebuilt, and the archway into the nave is clearly of thirteenth-century work, as is also the chancel, while the general appearance of the exterior, with battlemented walls and Perpendicular windows, is suggestive of the fifteenth century.

There was a restoration and partial rebuilding in 1866, which is said to have "restored away" much of the ancient interest. The criticism does not apply to the north doorway, which remains intact, protected by the (fifteenth-century) wooden porch. It is an exceptionally fine example of Late Norman, with a semicircular arch in four orders, enriched with a variety of chevron and billet mouldings and beaded wreaths. Each jamb has two circular columns, both banded in the middle with a triple moulding, or annulet, and wreathed with an alternation of beads, flowers, and dog-tooth ornament, the capitals being sculptured in a graceful combination of volutes and foliage. The tower (one modern bell) has been decapitated, and is now only 37 ft. in height, which means a decidedly stunted appearance, the low cone at the summit just rising above the apex of the nave roof. Among the monumental remains the most interesting is the fine brass (6 ft. 6 in × 2 ft. 6 in.) to Ingelram Bruyn, knight (1400), with canopied effigy in plate armour, a long sword on the left, a dagger on the right side, and the hands joined in prayer; but the head is unfortunately gone.

(See Buckler's "Essex Churches," Britton's "Arch. Antiquities," and Palin's "More about Stifford.")

ONGAR, CHIPPING. The church (St. Martin) stands close to the site of the castle built by Richard de Lucy, Chief Justice of England, in the reign of Henry I. Of this fortress little of the masonry remains, though the position and area are sufficiently indicated by traces of the moat (filled up) and earthworks. It is tolerably certain that there was a stronghold on the spot in Saxon times, as well as a church, the distinguishing name of the place implying a market-town of some importance before the Conquest. The probabilities there-

fore are that the said Richard de Lucy, to whom the church is attributed, is simply to be credited with its reconstruction. The older parts are the nave, chancel, north porch, and wooden bell-turret (two bells), the south aisle being an addition of 1884, when there was much restoration throughout the fabric. The walls, with Roman tiles incorporated, show early Norman work, which also appears in the north (built up) and south doorways, and in the hagioscope on each side of the chancel-arch. The chancel is lighted on the south by an elegant triple lancet in a brick framework (thirteenth century), and on the north by a three-light window, also set in brickwork, of late sixteenth or early seventeenth century. Modern windows, of fourteenth-century type, have been inserted both in nave and chancel, on the model of their decayed predecessors. The carved oak roof probably dates from the middle of the seventeenth century. Much older are the quaint stone heads on which it rests, one representing a face with its mouth held open by the fingers, sometimes thought symbolical of the infusion of language by the Holy Spirit. The small lancet-shaped opening (14 in. by $6\frac{1}{4}$ in.) in the north wall of the chancel was cleared out in 1887, and shown to have been originally carried through to the external wall, where it had been closed by a wooden shutter. Later investigations have revealed traces of an "anker-hold," with a gabled roof touching the wall just above the opening, which afforded a glimpse of the altar, and was no doubt constructed for the benefit of the recluse. Another interesting discovery, made when the plaster was taken off the walls, was the (Early Norman) priest's doorway on the south side of the chancel, with the old wooden door and ironwork *in situ*. Registers from 1538.

(See "Archaeological Journal," xliv; Bloxam's "Gothic Arch.," vol. ii; a paper by the Rev. E. S. Dewick in "St. Paul's Eccles. Soc. Trans.," vol. ii, and illustrated article by Dr. J. C. Cox in "The Builder" of 6 August 1904.)

ONGAR, HIGH, forms a suburb of Chipping Ongar, from which it is divided by the river Roding. The church (St. Mary) is of Norman origin, and consists of a stone-built chancel and nave, to which a brick tower (five bells) has been added at the south-west angle. The south doorway is considered the chief architectural feature. It is a rich example of Romanesque work, with chevron, billet, and other mouldings, and tympanum ornamented with circles, curves, and a number of small Maltese crosses. Each of the jambs has a plain

double shaft, with carved caps, and the arch label shows great variety
of ornamentation, every stone bearing a different design. There are
several Norman slits and early lancets, other lights being of the
fourteenth and fifteenth centuries. The chancel was restored in
1884, with careful regard to old features, including the heavy balus-
trade (seventeenth century) before the altar. There are some in-
scribed brass tablets, besides one brass with engraved effigy to a
civilian (c. 1510), but no monuments of interest. Registers from
1538. A small church (St. James) was erected in 1884 at Marden
Ash, a hamlet within the parish.

ORSETT (4 m. from Grays and Stanford-le-Hope). A large village,
whose name is supposed to be a modernization of "Horse Heath."
The church (St. Giles and All Saints) is a flint and stone building of
Norman origin and unusual plan. It consists of chancel with north
and south chapels of unequal size, nave with north aisle of five bays,
south transept, south porch, and north-west tower containing six
bells. An interesting piece of Norman work occurs in the south
doorway, showing the characteristic billet and chevron moulding, and
a diapered tympanum. In the chancel are three sedilia with Purbeck
shafts, and a trefoil-headed piscina of the thirteenth century. The
north chapel (restored in 1894) retains a fourteenth-century screen,
though it is not a particularly good example. Most of the windows
are fourteenth-century insertions. The monuments include those of
four rectors, and a large marble tomb, with recumbent effigy in robes,
to John Hatt, attorney. There are also brasses (some effigies lost) to
Thomas Lathom (1485) with wife and children; to Robert Kinge,
parson (1584); and to a civilian (1535). Registers from 1669.

PAGLESHAM (anciently *Padesham*) is situated on a branch of
the Crouch, about 5 m. from Rochford. The church (St. Peter),
thoroughly restored in 1883, is built of flint, rubble, and pudding-
stone, and consists of chancel, nave, south porch, and west tower.
The lower part of the walls, and two deeply splayed windows on the
north side of chancel, show it to have been originally a Norman
structure, to which the fine embattled tower was added in the
fifteenth century, the age to which most of the fabric, as it stands
to-day, may be referred, while the details (doorways, windows, arches,
etc.), illustrate the usual architectural movements from mediaeval to
modern times. Among older features the remains of the rood-stair
will be noticed in the north wall of the nave, near the chancel-arch,

close to which there is an aumbry, a trefoil-headed piscina facing it on the south side. The short circular pillar, with chevron ornament at the top, against the east wall, probably belongs to another piscina which has gone. There are three bells, the oldest dated 1598, and inscribed *Johannes Dier hanc Campanam fecit*, the last word but one being inverted. Originally dependent on the Abbey of Croyland, the church and manor were presented by their Saxon owners, immediately before the Battle of Hastings, to Westminster Abbey, in whose possession the estate remained till 1540, since when it has passed through various hands. Registers from 1719.

PARNDON, GREAT (2½ m. from Burnt Mill). The contiguous parishes, distinguished as Great and Little, take their common name from the de Perendune (*anglicè* Parndon) family, three of whose members jointly founded here, early in the twelfth century, a monastery for Canons of the Premonstratensian Order. In 1180 the inmates removed to Beeleigh Abbey, near Maldon, and there is now no trace of their buildings. A fine mansion was built out of the materials in the seventeenth century, but even that has long since been taken down. The church (dedication unknown) is a small structure in the Perpendicular style, consisting of chancel with south chapel, nave without aisles, and tower containing four bells. In the chancel there is a plain stone window-seat, with a rather large piscina beside it. Registers from 1547.

PARNDON, LITTLE (1 m. from Burnt Mill) is one of the smallest parishes in the county, with a diminishing population, now under one hundred. The church (St. Mary) was wholly rebuilt in 1868 in the Decorated style, with a semicircular apse to the chancel. There is one bell, without date or inscription, but otherwise known to have been founded by Thomas Bartlett (1616-1631).

PITSEA. A village and parish on a peninsula formed by creeks of the Thames.

The church (St. Michael) stands on an eminence, in accordance with the traditional usage where that dedication is chosen. It is a stone building of the Perpendicular age (*c.* 1400-1540), but, except the embattled west tower, was rebuilt in 1871. The oldest of the three bells is by the celebrated founder Henry Jordan (d. 1470), and bears the inscription *Sancte Petre ora pro nobis*. The others, by John Wilnar, are both dated 1636. Registers from 1688.

PLAISTOW. A densely populated parish, formed out of West Ham in 1844. The principal church (St. Mary) was first built in 1830, a small brick edifice in the resuscitated Gothic of that date, but it was superseded by the present larger and better building in 1890-1894.

Other modern churches are St. Andrew, SS. Philip and James, St. Martin, and St. Cedd.

PLESHEY. A small village, about half way (7-8 m.) between Chelmsford and Dunmow. The name, variously spelt by early writers, comes from the old French *plaisseis* (an enclosure), which quite accurately describes the situation of the place. It consists mainly of a single rambling street, built within an ancient entrenchment, the outline of which may still be traced throughout the greater part of its course. In the reign of Stephen the manor was conferred upon Sir Geoffrey de Magnaville, who built the Castle here referred to by Shakespeare (*Richard II*, Act I, sc. ii). The elliptical mound, on which the keep formerly stood, is a conspicuous object upon the edge of the old earthwork, but not a vestige of the original masonry remains, the brick archway which spans the moat dating only from the fifteenth century. In or about 1394, Thomas of Woodstock founded a college in the parish, dedicating it to the Holy Trinity. This was suppressed by Henry VIII in 1546, when the property, and all that pertained to it, was granted to John Gate. The collegiate church had previously heen shared between the community and parishioners, but the latter now purchased it right out as their sole place of worship. The existing fabric retains the old dedication, but is a mere fragment of the fine cruciform building of the fourteenth century, and only portions of the tower and transept arches are original. Shortly before his death Henry Compton, Bishop of London (1675-1707) appended a small nave to the ruin, to which a chancel was added some forty years later; but it was not till 1858 that the building was completed as we now have it. On the floor of the nave, as its east end, two large Purbeck slabs will be noticed, which are said to have once covered table-tombs. The brasses which they held have been taken away, as is clear from the empty matrices. There are five bells in the tower, of various ages from *c.* 1400 to 1854. One is rung every Sunday morning at eight o'clock, apparently a survival of the old Matins Bell, but now mainly for the guidance of parishioners in regulating their private timepieces. Registers from 1656.

PRITTLEWELL (1½ m. from Southend.) The ancient village, which is the ecclesiastical mother of Southend, consists principally of two streets, at right angles to each other, on the side of a hill overlooking the Thames. The mansion called "The Priory" stands on the site, and includes a few relics of the Cluniac monastery founded *c.* 1100 by Robert of Essex, son of Sweyn, and subjected to the great institution at Lewes. The founder gave to the community the church of Prittlewell, with its two chapels of Sutton and Eastwood, and the tithes of the hamlet at Milton, an arrangement which was of course upset at the Dissolution of 1536. The church (St. Mary) is a stately building of Kentish rag, mainly of fifteenth-century date, consisting of chancel with south chapel, nave with south aisle, and west tower, now containing a ring of ten bells. From the Domesday Survey it appears that there was a church here before the Conquest, though it would seem to have been considerably enlarged soon after that event. In the north wall of the chancel there are traces of a round-headed arch, or doorway, partly composed of Roman tiles, which may possibly belong to the Saxon Church. Less equivocal signs of Norman work appear in three round-headed windows on the south of the nave (revealed during the restoration of 1871-72) which had lighted the interior before the aisle was erected on that side in the thirteenth century. An important reconstruction and enlargement of the fabric was effected under Edward IV (1461-1483), when the aisle was extended, a porch with upper chamber appended to it, and the chancel, chapel, and tower were rebuilt. The lofty tower (finished *c.* 1469) is a fine piece of masonry, with richly crocketed pinnacles at the summit; and the whole building bears an embattled parapet chequered in flint and stone. The octagonal font (early sixteenth century) is an exceptionally good example. Registers from 1645. There are two modern churches in the parish, viz., All Saints, and St. Alban, Westcliff.

(See "The Builder" of 10 September 1904 for a minute description by Dr. J. C. Cox. Benton's "Hist. of Rochford Hundred" has some interesting particulars.)

PURLEIGH (2 m. from Cold Norton). A large village, pleasantly situated on hilly ground, about midway between the streams of the Crouch and Blackwater. The church (All Saints) is a stone building comprising chancel, nave with aisles of three bays each, south porch, and west tower containing five bells. Most of the fabric is in the Decorated style, with signs of transition in the north aisle towards

the Perpendicular form, to which the porch (c. 1500) distinctly belongs. Nearly all the windows have fragments of old coloured glass in their headings. The lower part of the tower is beautifully chequered and banded with dressed black flint, and the summit is embattled. The main fabric was thoroughly restored in 1892, and the tower more recently, the latter work being in memory of Lawrence Washington, once rector of the parish (1633-43), and an ancestor of the famous General George Washington. Registers from 1592.

RAINHAM. A large parish on a creek of the Thames. The church (SS. Helen and Giles) is a particularly interesting example of late Norman work (c. 1150-70), which has come down to us with very little alteration; and all the original features were carefully preserved in the conservative restoration of 1898. The fabric consists of chancel, nave with narrow aisles, south porch, and west tower. The aisle arcades of three bays are supported by massive square pillars with banded shafts at the angles. Round-headed windows are numerous. The chancel-arch is enriched with chevron mouldings, and has a squint on its south side. An architectural gem is the priest's doorway, with double columns (one fluted) to each jamb, the capitals sculptured with faces, and the arch moulded in chevron and dog-tooth ornament. Portions of the rood-screen and stair remain. The plain circular font is certainly very ancient, either of late Saxon or early Norman date. The low massive tower of flint has several narrow round-headed openings, and in its main structure is obviously as old as any part of the church; but the brick battlements and diagonal buttresses are fifteenth-century additions. There are at present three (seventeenth century) bells, but a scheme is in progress, for adding three more. Registers from 1665.

(See Palin's "More about Stifford," and Godman's "Norm. and Med. Arch.")

RAMSDEN BELLHOUSE (2½ m. from Wickford). A pleasant little village, named after the Belhus family, its ancient owners.

The church (St. Mary) consists of chancel, nave, and west tower, bearing a shingled spire. In 1880-1 the whole was rebuilt of stone in the Decorated style, except the tower, which is of timber, and was left intact, with its three bells, dated 1615, 1638, and 1711. Registers from 1562. The ecclesiastical parish goes with the rectory of Stock.

RAMSDEN CRAYS. Another small village, adjacent to that above mentioned, and lying about midway (3 m.) between Wickford and Billericay. In this case the distinguishing name comes from the de Crei family. The church (St. Mary) was much restored in 1870-1, when a new bell was hung in the tower by the side of one dated 1617. Registers from 1558.

RAWRETH (stations at Battlesbridge, Wickford, and Rayleigh, each distant 2-3 miles from the village). The parish lies on the southern bank of the Crouch, which here is crossed by a bridge of a single arch called "Battlesbridge," giving a name to the railway-station.

The church (St. Nicholas), consisting of chancel, nave, aisles, and embattled western tower, was rebuilt of ragstone in 1882-3, with the exception of the tower, which contains two bells of early fourteenth-century make, one blank and one inscribed *Jam tempus est*. There is a brass, with kneeling effigies of Edmund Tyrell (1576) and his wife, the latter now headless: and there are several brass inscriptions. Registers from 1539.

(See Benton, " History of Rochford Hundred.")

RAYLEIGH. A small ancient town on the road from London to Rochford.

The church (Holy Trinity) is a spacious building, mainly of flint and stone, and of fifteenth-century date, consisting of chancel and nave, both with aisles, sacristy, south porch, and west tower. The porch is of brick, which is freely used in the north aisle also. The tower (of Kentish rag) contains eight bells, the two oldest of which (undated) bear the respective inscriptions: *Sancta Margareta ora pro nobis; Sit nomen Domini benedictum*. A special feature is the arch of timber to the south chancel-chapel, where there is a fine four-teenth-century table-tomb to some person unknown. There are also some mutilated effigies in brass (*c.* 1420) of uncertain identification. Note the old alms-chest (36 in. by 19 in.) cut out of a solid block of oak. The church plate contains an interesting chalice, dated 1683, and inscribed *Ex sumptibus Parochiae de Rayleigh in usum Ecclesiae Sanctae Trinitatis*. Registers from 1548.

(See Fryer, " Rayleigh in Past Days "; Benton, " Hist. of Rochford Hundred "; and a paper by C. W. Forbes in " The Home Counties Magazine " for March 1911.)

RETTENDON (1 m. from Battlesbridge). The church (All Saints) stands on a bold height overlooking the Crouch estuary and valley. It comprises chancel with north sacristy, nave with north aisle, and embattled west tower. From the south doorway and some of the windows, the fabric may safely be referred to the late thirteenth century, which is also the age of the curious pointed piscina, the three sedilia with trefoiled arcading, and the font. The most interesting feature is the sacristy, a building of two storeys, with a stone newel staircase leading to the higher room, where there are two recesses, with stone benches, one of them having an opening in the back looking into the chancel. There was a general restoration in 1898, exclusive of the tower, which was restored ten years later. It is of Kentish rag, bears a pyramidal roof, and contains six bells. At the south-east angle there is a stair-turret of half-octagonal design, the whole structure a fine example of fifteenth century building. There are several brasses, ranging from c. 1540 to 1607, the last commemorating Richard Humfrie, Gent. and his children. The east end of the north aisle is occupied by the monument of Edmund Humphrey, Esq. (1727), an elaborate composition of white and grey marble (30 ft. high by 16 ft. wide) by an Italian artist. Registers from 1678.

ROCHFORD. The old market-town takes its name from the Roche, a tributary of the Crouch river, on which it stands. The church (St. Andrew) is a building of brick and stone, consisting, as we see it today, of chancel, nave with aisles, vestry with organ-chamber attached, and embattled west tower, containing three bells dated 1874. The tower is an admirable example of fifteenth-century brickwork, ornamented with a diaper in black. It is attributed to Thomas Boteler, seventh Earl of Ormond, whose shield of arms appears above the west entrance, and is thought by some to encase a smaller tower of the fourteenth century, which is obviously the age of the original church. Extensive alterations were made in it when the tower was erected; and modern work has been introduced in the successive reparations and embellishments of 1862, 1887, and 1890. In the course of the nineteenth century the nave walls were considerably raised, three circular clerestory windows inserted on each side, and a new roof constructed. There are, however, some interesting old features, amongst which an opening in the north chancel-wall will be noticed, now used as a cupboard, but thought to have formerly been a squint, piercing the original external wall in an oblique direction towards the altar. In the north aisle there is a small brass, with

effigy, to Maria Dilcok (d. 13 December 1514), the latter part of its Latin inscription obliterated, presumably by some objector to prayer for the departed.

Close to the church is *Rochford Hall*, a portion only of the once large residence of the fore-mentioned Thomas Boteler, who probably built it at about the same time as the church tower, the architecture of both being of similar character. Afterwards passing to the Boleyn family, the house is the traditional birthplace of Anne Boleyn, and a room is shown in it where she is supposed to have been born. Registers from 1678.

(See Benton, "Hist. of Rochford Hundred," and a paper by C. W. Forbes of the Essex Arch. Soc. in "The Home Counties Magazine" for March 1911.)

ROMFORD. The old market-town on the Rom, from which the name comes, is one of the busiest and most prosperous in Essex; and various changes, civil and ecclesiastical, have been made during recent years in the administration of the parish, to meet its rapid modern development. In 1892 the ancient Liberty of Havering-atte-Bower, of which Romford was the capital, was abolished, thus giving a greater independence to its three constituents (Romford, Havering and Hornchurch), and relieving the chief of much municipal business which did not immediately concern itself. Three years later it was subdivided into the civil parishes of Romford Urban, Romford Rural, and Noak Hill. The ecclesiastical authorities have been keeping pace with the altering conditions. A church (St. Thomas) was built at Noak Hill in 1841-2, originally as a chapel-of-ease; and another (St. Andrew) in 1863 for the ecclesiastical district then formed; All Saints' Mission Church following at Noak Hill in 1884.

The parish church of Romford (St. Edward the Confessor) was erected in 1850 on the site of an ancient chapel, formerly a dependence of Hornchurch, the old dedication being retained, with the most valuable contents of the original.

The present fabric is of Kentish ragstone, in the Decorated style of Gothic, a spacious building, with a fine tower and spire rising to 162 ft. There is a ring of eight bells, one of which was cast for the new church in 1850, seven having been transferred from its predecessor, none, however, older than 1636. Among the monuments there is a good example in alabaster to Sir Anthony Cooke (1576), Preceptor to Edward VI, with kneeling effigies of husband and wife, and a long Latin inscription. Others (in the porch) are to Sir

Nicholas Hervey, and his daughter, Anne Carew, both dated 1605. Registers from 1561.

There are several good mansions in the neighbourhood, including *Stewards*, historically interesting as the birthplace of Francis Quarles (1592-1644), the quaint religious poet and ardent royalist, now chiefly remembered by his " Divine Emblems."

(See George Terry's " Memories of Old Romford," 1880.)

ROOTHINGS. The eight small parishes often spoken of collectively as " The Roothings," lie close together in the purely agricultural district between Dunmow and Ongar, and may be reached from the railway stations at those places. The common name is derived from the little river Roding, which flows through the land, and largely accounts for its general fertility.

Abbots Roothing (otherwise Abbess Roothing) owes its distinctive name to the Abbey of Barking, of which it was formerly a dependence. The church (St. Edmund), consisting of chancel, nave, and tower with a spire, is mainly of fourteenth-century date, though some of the windows are two centuries later. The rood-screen, unusually well preserved, is a fine piece of fifteenth-century woodwork with elegant tracery. The square Norman font resembles that at Fryerning (*q.v.*) in the decoration of its sides with the sun, moon, and stars; also in the five shafts on which the basin rests. Registers from 1560.

Aythorpe Roothing. The small church (St. Mary) consists merely of nave and chancel (thirteenth century), and a wooden belfry (fifteenth century), containing three ancient bells. All the windows are lancets, and the north and south doorways (the latter scarcely over 5 feet in height) are of the same Early English character. The belfry has an octagonal spire, and is carried on a framework of horizontal beams resting on the wall-plates at the west end of the nave. Registers from 1559.

Beauchamp Roothing, so called after a thirteenth-century owner of the parish, has a church (St. Botolph), built early in the sixteenth century, but much restored in 1870, and again in 1893. The fabric comprises nave and chancel, with a square embattled tower containing four bells. Most of the windows, the reredos, pulpit, and other fittings are new; but the rood-stair remains, and there are old piscinae both in nave and chancel. Registers from 1688.

Berners Roothing (or *Barnish Roding*). This parish also takes its

name from former owners, the Berners family, sometimes spelt
"Barnes," and thus accounting for the alternative designation. The
church (dedication unknown) dates from the fourteenth century, and
still has two windows of that age; but the rest are later insertions,
that at the east end being remarkable for its fine brick tracery. The
fabric consists of nave and chancel (without arch), and a small
timber belfry, with one bell dated 1594. Registers from 1538.

High Roothing. The church here (All Saints) consists of chancel
and nave, built about the end of the twelfth, or very early in the
thirteenth century. The small wooden belfry (two modern bells) is a
fifteenth-century addition, and the south porch is somewhat later.
There are several Early English lancet windows, with which the
south doorway appears to be contemporaneous, while the north
doorway shows Transitional work in its pointed arch (without shafts)
combined with billet mouldings of Norman character. Registers
from 1538.

Leaden Roothing (prefix locally pronounced Leeden) is said to be
so called because its church was the first in the district to be roofed
with lead. The building (dedication unknown) has nave and chancel
of Norman origin, as appears from the narrow splayed lights in both
parts of the church, and the low round-headed north doorway. The
fifteenth-century belfry over the west end contains three bells, and
carries a small shingled spire. There are no windows in the north
wall, where the tiny (thirteenth century?) piscina will be noticed.
The pulpit is a fairly good example of carved oak. Both east and
west windows are modern. Registers from 1572.

Margaret Roothing is named after the parish church (St. Mar-
garet), which is the finest in the Roothings, and particularly rich in
Norman work. The building includes nave, of very early Norman
date, chancel (*temp.* Richard II), and a fifteenth-century wooden
belfry at the west end, containing one modern bell. On each side
of the nave there were formerly three splayed Norman lights, but
the easternmost in the south wall has been converted into one of
sixteenth-century style. Some of those which have escaped altera-
tion have star-like ornaments with four points cut in the top outer
stone. The south doorway is an elaborate Romanesque structure,
its rounded arch enriched with chevron, billet, and dog-tooth
mouldings, and the tympanum with diamond-shaped panels. Each
of the jambs has two shafts, one plain, the other carved with
longitudinal zigzag ornament. The star-like decoration of the older
windows appears again, in profusion, on the masonry at each side of

this interesting doorway. The north entrance, though much plainer in detail, is remarkable as having a very low arch, with another of horseshoe shape above it. On the north side of the chancel there is an arcaded and crocketed recess, probably answering the double purpose of a tomb and an Easter Sepulchre. Note ancient oak chest (10 ft. long and 3 ft. square at ends), protected by locks, bolts, and bands of iron. Registers from 1538.

White Roothing is supposed to take its name from the whiteness of the church walls, which are mainly built of rubble. The church (St. Martin) is certainly the largest in the district, and consists of chancel, nave with south porch, and tower. The oldest part is the nave, which, with its south doorway, is Norman. The chancel is fourteenth century, with additions of the fifteenth century, when the tower and timber porch were erected. The square embattled tower contains five bells (all seventeenth century), and is crowned with a tall octagonal lead-covered spire. Note old ironwork on the door, and Jacobean balustrading in porch. In 1879 the whole fabric was restored, and the spire renovated in 1895. Registers from 1547.

ROXWELL ($4\frac{1}{2}$ m. from Chelmsford). The church (St. Michael) is apparently of Norman origin, but it was largely rebuilt in 1854, when new windows were inserted throughout, probably on the model furnished by those of the fourteenth century, fragments of which have been built into the churchyard wall. The wooden belfry (three bells) and spire at the west end were restored in 1891, and the interior fittings are for the most part modern, including the much-admired reredos, erected in 1886. Among the ancient features there is a rather large and peculiarly shaped squint on the north side of the chancel-arch; also a brass to Thomas Younge (1593). There are many monuments and tablets to families associated with the local history, especially the Bramstons, resident at *Skreens*, an interesting old mansion (1 m. west) named after its fifteenth-century owners. In 1635 the estate was purchased by Sir John Bramston, Chief Justice of the Court of King's Bench (d. 1654), whose family vault is conspicuous in the churchyard. Another notable residence is *Newland Hall*, now a farmhouse with remains of a moat. Registers from 1558.

ROYDON is a pleasant village, formerly market-town, on the Herts border. The church (St. Peter) is a flint building in the styles of

the fourteenth and fifteenth centuries. There are brasses to Thomas Colte (*Edwardi regis consul honorificus*), 1471, and Joan his wife; to John Colte (1521), with his two wives and eighteen children; to a civilian (*c.* 1580); and to Elizabeth Stanley (1589) with five children. Registers from 1567. *Nether Hall* was built by the Thomas Colte above mentioned a year or so before his death, and remained in possession of the family till 1635. In 1773 the buildings were demolished, with exception of the very fine gatehouse of ornamental brickwork, which still stands, though in a ruinous state.

(See Stratton's " Tudor Domestic Architecture.")

RUNWELL (¾ m. from Wickford) has an interesting thirteenth-century church (St. Mary) of stone and brick, standing among fine trees. The fabric comprises chancel with chapel, nave with south aisle of three bays, north and south timber porches, and west tower of Kentish rag. There was much restoration in 1908, when most of the chancel was rebuilt, with careful regard, however, to ancient features. Among these there is a low sepulchral recess in the north wall, and in it a thirteenth-century stone coffin-lid, bearing a long cross in relief. The old squint between chapel and chancel has also been preserved intact. The porches and tower (all fifteenth century) show good work, the square embattled tower being a well-proportioned structure, with a stair-turret at the south-east angle. The three-light window on its west side appears to be a century older than the wall, and was probably shifted from the extremity of the church when the tower was added to it. There are four bells, three dated 1591, and one older, which has been recast, with a reproduction of the original inscription: *Sancte Petre ora pro nobis*.

Note brass effigies to Eustace Sulyard (1547) and his wife, Margaret (1587); also the grey marble monument to Edward Sulyard (1692 quoted as the last of his family. Their residence was at *Flemyngs*, a once splendid mansion, of which a fragment remains. Registers from 1711.

ST. LAWRENCE NEWLAND (5 m. from Southminster) is a small scattered parish on the south bank of the Blackwater estuary.

The church (St. Lawrence) stands on an eminence overlooking the village, where it was rebuilt of Kentish ragstone (Perpendicular style) in 1877-8. Registers from 1704.

SANDON (3 m. from Chelmsford) is a charming village spread round a spacious green, with the parish church in the midst, shaded by some fine old elm trees. The church (St. Andrew), carefully restored in 1904, consists of chancel, nave with north aisle, south porch, and west tower containing five bells. The walls of nave and chancel show a Norman origin, which is confirmed by recent discoveries in the structure, though it is certain that considerable alteration was made therein during the Early English period. The chancel-arch, for instance, which is now pointed, bears distinct signs of having once been round, as was probably the case with the doorways also. The aisle arcading (pointed, and resting on clustered columns) dates from about the middle of the fifteenth century. Both porch and tower are admirable examples in brick, of early sixteenth-century date, and are attributed to Cardinal Wolsey, who was lord of the manor. Above the entrance to the porch there is an empty niche with ogee heading; the seats on both sides are of brick, the groining shafts springing from them to the roof. The tower is decorated on its east side with several crosses of the St. Andrew form, and with two Latin crosses on the west, supposed to represent those carried in procession before the Cardinal in the days of his state. There is an interesting brass in the chancel to Patrick Fearne, rector of the parish, with kneeling effigies of himself and his wife (d. 1587). Note plain octagonal font (fourteenth century); panelled and carved oak pulpit (*temp.* Henry VII); and new altar rails of hammered iron, by a local smith. Registers from 1554.

SHEERING (2 m. from Sawbridgworth). The church (St. Mary) is built of flint, stone, and brick, in various mixed styles, with an embattled tower containing four bells, the two oldest (by Miles Graye) dated 1619. There is no feature of special interest, except the fine five-light east window (fifteenth century), in which some old stained glass is preserved. Registers from 1558.

SHELLEY (1½ m. from Ongar). The church (St. Peter) is a small brick building, with wooden turret containing two modern bells, one for the "Sanctus." After having been long in a ruinous state, the fabric was rebuilt in 1811, and again in 1888, on a larger scale, and in a much better style. Some old features are, however, retained, notably the brass to John Green (1626), with effigies of man and wife and sixteen children. Registers from 1687. The *Hall* is a

picturesque Elizabethan mansion, dating from 1587, restored in 1869. The Rectory is also interesting as an old timbered house.

SHELLOW BOWELS (5 m. from Ongar). The small parish is an ecclesiastical appendage of Willingale Doe. Its church (SS. Peter and Paul) was rebuilt in brick in 1754, and retains the old bell (undated) attributed to Miles Graye. Registers from 1555.

SHENFIELD. The parish church (St. Mary) originally consisted of nave and chancel only, built towards the end of the thirteenth century. Late in the fifteenth century a north aisle and chapel were added, for the erection of which the old north wall was pulled down. At the same time a tower was built within the walls of the nave, which was thus shortened at its west end, and a south porch erected. There is a modern vestry in the angle between tower and aisle. If we add to these innovations the maltreatment of the interior, perpetrated in 1840, it will be obvious that the church has lost much of its antiquarian interest. Still a great deal remains; and, as it happens, the fifteenth-century builders have to be thanked for their remarkable substitute for the wall they took away. It is in the arcading which they set up to sustain the ponderous roof, and separate the aisle and chapel from nave and chancel. The arcade is divided into five bays by four clustered columns, each hewn out of a solid oak tree, the shafts having elegant "moulded" bases and caps, in the characteristic style of the age, elsewhere illustrated in stone. The four-centred arches are also of oak, and the whole rests upon a brick substructure of two courses. The tower is an ingenious piece of carpentry, crowned with a tall slender spire, and containing five bells. Among the monuments there is a table-tomb of marble (1652), bearing the recumbent effigy of Elizabeth Robinson, in the costume of her time. Restorations were effected in 1863, 1868, and 1887. Registers from 1539.

SHOEBURY, NORTH (1½ m. from Shoeburyness). The pleasant little village has a stone-built church, mainly of thirteenth-century date, but much altered in 1885. Registers from 1680.

SHOEBURY, SOUTH. The village church (St. Andrew) is a small stone building of Norman age, originally a chapel belonging to the Cluniac Priory at Prittlewell. The Norman remains appear in the chancel-arch, with wreathed mouldings, and in the rounded heading

of a window, sculptured with quatrefoil star-like ornaments, similar to those at Margaret Roothing. Most of the fabric is in the fifteenth-century style, but an earlier squint and low-side window are preserved. Registers from 1704.

SHOPLAND (3 m. from Rochford and Southend). A parish of 1,039 acres, with a very small and diminishing population.

The church (St. Mary Magdalene) is a brick and stone building of Norman origin, with later additions. Two objects to be noticed are the square (thirteenth century?) font, and a good brass to Thomas Stapel (1371), sergeant-at-arms, with effigy in armour and Norman-French inscription. Registers from 1620.

SOUTHCHURCH (1½ m. from Southend). A parish forming a pleasant suburb of Southend, with which it was incorporated in 1897.

The church (Holy Trinity) is a small stone building of Norman origin, and still shows Norman work in the north and south door-ways, though other old features have disappeared in the restoration of 1856-7, and enlargement of 1906. Among interesting old details which remain there is a recess on north side of chancel, either a tomb or Easter Sepulchre, and possibly answering both purposes; also a low-side window, and remains of a priests's doorway bearing a rude sundial. There are several thirteenth-century lancets. The belfry and supporting timbers at west end are fifteenth-century work, but the bell, inscribed with the single word "Johannes," is probably a century earlier. Registers from 1695.

SOUTHEND. The once quiet little village on the north side of the Thames estuary, facing Sheerness, was first brought into notice in 1804 by a visit of Queen Caroline and Princess Charlotte. Since then it has grown with surprising rapidity, and the population, under 3,000 in 1871, is now considerably over 50,000, with a yearly tendency to increase.

The town was incorporated in 1892, and the greater part of it is quite modern, including the church (St. John Baptist), originally built in 1840, but several times since enlarged.

Previously associated with Prittlewell, the "Particular District," as it is called, was separately constituted on 14 June 1842.

SOUTHMINSTER. A large parish, with a prosperous village, on the peninsula formed between the Crouch and Blackwater. The

church (St. Leonard) is a fine cruciform building, consisting of apsidal chancel, transepts, clerestoried nave, north porch, and a lofty embattled west tower containing six bells. Traces of Norman work appear in the plain south doorway and elsewhere; but there are clear signs of reconstruction in the walls, which are overlaid with stucco in the lower portion, above which there is a wide band of dressed flints, encompassing the series of three-light (fifteenth century) quasi-clerestory windows, with some 5 ft. of modern brickwork carried along the upper part. A tablet within informs us that the church was enlarged in 1819 "to provide for the accommodation of the lower orders," from which it would appear that the nave was then re-modelled, though it is not known whether the aisles were taken down in the process, or whether they had ever existed. The tower is a well-proportioned square structure in three stages, stuccoed up to the battlements, which are of chequered flint and stone. The porch is a fine piece of fifteenth-century work, with an elaborately groined roof, and a chamber above it. The octagonal font (note unusually small basin) is of about the same age; and there are some sixteenth and seventeenth-century brasses. There was a restoration of the interior in 1892. Registers from 1702.

SPRINGFIELD (1 m. from Chelmsford) is an important suburb of the county town, with which it is connected by two bridges across the Chelmer. The parish church (All Saints) is clearly of Norman origin, as appears from the construction of its walls, which are of great thickness, with an interlaying of Roman tiles at the quoins and elsewhere, conspicuously in the framework of a small round-headed light above the north doorway. All the other windows are in the fourteenth-century style. The base of the tower is of Norman rubble-work, but the upper part is of brick, and dates from 1624, as we are informed by an inscription within.

From another inscription on one side of the tower, "Prayse God for all the Good Benefactors, 1586," it would seem that the structure was repaired in that year. It contains a ring of six bells, variously dated from 1635. Note the square font (*temp.* Henry I), carved on all sides with foliage and conventional roses; and good brass, with effigy of a man in armour, unnamed (*c.* 1420). The chancel screen is an elegant piece of modern work, with some of the original wood preserved in it. Registers from 1586. The district of Holy Trinity (held conjointly) has a church, built in 1843 as a chapel-of-ease.

STAMBRIDGE, GREAT (2 m. from Rochford). The church (St. Mary and All Saints) is presumably of Saxon origin, there being traces of a tower on its north side, showing what appears to be pre-Norman workmanship. The present tower is at the west end; and, from the three lancet openings near the top, may be referred to the thirteenth century. The west window is a Perpendicular insertion, and the small wooden spire an addition of the fifteenth century. Traces of round-headed windows have been discovered in the walls, indicating a probable reconstruction of the whole fabric, on the original nucleus, in the Norman period. It consists of nave with south aisle, chancel (rebuilt in fourteenth century), and the fore-mentioned tower, which now contains four bells. The octagonal (fifteenth century) font, with carved escutcheons on the panels, is a survival of the old equipment; but the church was restored in 1881, and most of its interior fittings are new. Registers from 1559.

STAMBRIDGE, LITTLE, adjacent to the above-mentioned parish, was united to it ecclesiastically in 1880. The church here (St. Mary), a small brick and stone building of the thirteenth century, was taken down after the amalgamation, leaving but a few fragments to mark the site. Most of the old material went to Southend for the erection of a mission chapel, and the bell to Great Stambridge rectory. Registers from 1659.

STANFORD-LE-HOPE takes its name from the *Stone Ford* which formerly crossed the rivulet on which the village stands. The church (St. Margaret) is an interesting building of Norman foundation, as shown by the traces of blocked lights in its stone walls. It comprises chancel with chapels, clerestoried nave with aisles of four bays each, and west tower. The fabric is of various dates, the nave arcades showing both thirteenth and fourteenth-century work, which also appears in the contrasted windows of the aisles, those on the north side belonging to the earlier age. The chancel, with piscina and sedilia, is of fourteenth, and the tower of fifteenth-century date. There was a drastic restoration of the whole in 1877-8, when the tower was rebuilt, and six new bells hung within it a few years later. Note doorway to rood staircase; parclose screen to north-east chapel; recessed table-tomb beneath a crocketed ogee canopy; and mutilated (thirteenth century) octagonal font with spiral cover.

In south chapel are numerous monuments (1690-1774) to the Fetherstone family. Registers from 1680.

STANFORD RIVERS (3 m. from Ongar) is probably so called from the *Stony Ford*, which formerly crossed the Roding at that point, and from the Rivers family, who owned the manor in the thirteenth century. The church (St. Mary) is chiefly built of stone, and consists of chancel and nave (without aisles) of Norman date, with fourteenth-century windows and doorways. The wooden belfry (two bells) with lead-covered spire, rising within the westernmost bay of nave, is a fifteenth-century addition. The octagonal font has a pointed arcading on the sides, and appears to be of thirteenth-century date. There is a curious brass (1492) to Thomas Greville, a child. Other brasses commemorate Robert Barrow (1503); a man in armour and his wife (*c.* 1540); and Ann Napper with six sons (1584), all effigies kneeling. Registers from 1558.

STAPLEFORD ABBOTS (4 m. from Theydon Bois). The church (St. Mary) is small, and of no antiquarian interest, the tower having been rebuilt in 1815, and the rest of the fabric in 1862. Some of the contents are nevertheless interesting, *e.g.*, the old carved oak pulpit and chairs, some sixteenth century monuments. and mural tablets to the Abdy family, owners of the fine neighbouring mansion called *Albyns*, designed by Inigo Jones, and standing in a park of about fifty acres overlooking the Roding. Registers from 1653.

STAPLEFORD TAWNEY (4 m. from Epping) takes its distinctive name from the thirteenth-century owners, in whose time the church (St. Mary) was first built, as appears from the south doorway, and Early English lancets in the chancel. The building is chiefly of flint, and comprises chancel, nave with south aisle, and timber belfry (two bells) added in fifteenth century. Many interesting old features were unfortunately lost in the general "Restoration" of 1861. The living includes Theydon Mount.

STEEPLE (3 m. from Southminster). The parish embraces the hamlet of *Stangate* (1 m. north), where a small Cluniac priory was founded in the twelfth century as a cell to the establishment at Lewes. This priory was dissolved in 1525, and the buildings have long since disappeared, except some portions of the church, which are used as a barn.

The original parish church (St. Lawrence and All Saints) was pulled down in 1882-3, when the present structure was built in a more convenient position within the village. Much of the old

material, including a window and doorway, was incorporated in the new fabric. The octagonal font-bowl, which had long been neglected in the former churchyard, has also been preserved. Registers from 1666.

STIFFORD (2 m. from Grays). The church (St. Mary) is a picturesque building of flint and stone, combining Romanesque with Early English features, the former appearing in the north and south doorways particularly, the latter in the chancel, south chapel and arcading between nave and south aisle, while the windows vary from the early lancet to fourteenth and fifteenth-century forms. The tower (thirteenth century) bears a shingled broached spire, and contains three bells, a fourth (smaller) being suspended outside. There are some interesting memorials to the departed, including a slab with Norman-French inscription to David de Tillebery (1330); brass to Ralph Perche (*c.* 1375), rector of the parish, with half-length effigy in ecclesiastical vestments; and brass (*c.* 1480) with figure of a priest in a shroud, holding a heart to his breast. Other monuments, some with kneeling effigies, belong to the sixteenth and seventeenth centuries. Note square font (thirteenth century) resting on five shafts; and pulpit (1611) with hour-glass frame. There was a thorough restoration in 1862. Registers from 1568.

(See Palin, "Stifford and Neighbourhood," 1871; and "More about Stifford," 1871-2.)

STOCK (3 m. from Ingatestone). The church (All Saints) was repaired and re-seated by the parishioners in 1848, and the chancel was rebuilt by the rector in the same year. At a later date the north aisle (probably a fifteenth-century addition to the fourteenth-century main structure) was extended eastwards to provide space for the organ. The fabric is of stone, in the Decorated style, and comprises chancel, nave with north aisle, south porch, and west tower containing three bells. Both porch and tower date from the fifteenth century, and are of timber. The tower is of the same type as those at Margaretting and Blackmore (*q.v.*), resting on a framework of massive beams, carried outwards in sloping projections to the upper stage, and forming within a species of ambulatory about the basement. Above the west entrance there are three square openings filled with fine wooden quatrefoil tracery. A few fifteenth century benches have been preserved, with fairly good poppyhead ends, but mutilated elsewhere in the carving. Note excellent mural brass to Richard

Twedie (1574), with armoured effigy and rhymed inscription, sur-
mounted by a well-engraved escutcheon, crest and mantle. Registers
from 1563.

STONDON MASSEY (3 m. from Ongar.) The name of the parish
is a modernization of *Stone-dune Marci*, with reference to the strong
hill of the Marci, or Marks, its former owners. The small church
(SS. Peter and Paul) is a remarkably good example of Early Norman
work, as far as nave and chancel are concerned. The massive timber
framework at the west end, carrying belfry and shingled spire (rebuilt
in 1888) is, of course, later; and the north aisle, with vaulted
mortuary chapel, is a quite modern addition. Two round-headed
Norman slits will be noticed in the chancel, remarkable as not ex-
exceeding $2\frac{1}{2}$ inches in width externally, but splayed within to the
extent of 3 ft. The rood-screen and pulpit, both of well-carved oak,
and in perfect condition, are of the sixteenth century. The large
octagonal font, with quatrefoil panels and rose ornaments, dates from
c. 1400. There are good brasses to John Sarre (1570), and to
Rainold Hollingworth (1573) and his wife.

Of the three bells, two are dated 1588 and 1737. The third (un-
dated) bears the inscription, *Johannes Cristi, Care Dignare Pro Nobis
Orare*, and is attributed to the fourteenth century founder John Bird.
Registers from 1708.

(See "The History of Stondon Massey," by the Rev. E. H. L. Reeve,
rector of the parish.)

STOW MARIES (1 m. from Cold Norton). The parish no doubt
takes the second part of its name from its ancient owners, the Mareys
family, the first word, of course, merely indicating a *place*. The
church (SS. Mary and Margaret) is chiefly of fifteenth century, but
it has undergone many alterations, and was considerably restored in
1870. It consists of chancel, nave, and small wooden belfry, bearing
a short spire, and containing one bell dated 1686.

The building is mainly of flint, though the lower part of the nave
walls has an intermixture of stone in its chequered decoration, and
the upper part is of brick. Among old features the rood-stair remains,
with an empty niche near it; and there is also a cusped piscina, and
an elegant credence-table, resting on an ornamental corbel. Note brass
to Marye Browne (1602), with effigies of the lady and her children.
Registers fom 1559.

STRATFORD.—A ward of West Ham and busy suburb of London, comprising the ecclesiastical parishes of Christchurch, St. John, and St. Paul—the last in Stratford New Town—each with a modern church. The whole neighbourhood, in fact, is emphatically modern in character and appearance, though it has an ancient history. Here formerly stood the Cistercian Abbey of Stratford Langthorne, founded *c.* 1135 by William de Mountfitchet, as a dependence of the institution at Savigny in Normandy. No trace of it now remains; but we are reminded of its existence, rather pathetically, by the *Abbey Mills*, which mark the site and the alteration in the habits of society.

SUTTON (1¼ m. from Rochford.) A small parish on the marshy land by the river Broomhill. The small stone-built church (All Saints) was rather severely restored in 1869, but retains thirteenth and fourteenth-century features, including the old sedilia. The bell is dated 1638. Registers from 1741.

THEYDON BOIS. The parish includes a portion of Epping Forest, from which, of course, its distinctive name comes. The old church has entirely disappeared, leaving only the churchyard to mark the site. The existing church (St. Mary) was first erected in 1844, but had to be rebuilt six years later, owing to its faulty construction. The fabric is of brick and stone, in the Early English style, and comprises chancel, nave, and tower with three bells. It contains some mural monuments, and the painted arms of King James I, preserved from the original building. Registers from 1717.

THEYDON GARNON (otherwise *Coopersale*) lies about 2 m. east of Theydon Bois. The church (All Saints) has been restored in recent years, and has had a north aisle added, in which the octagonal timber piers are worth notice. Otherwise the fabric consists of chancel, nave, south porch of timber, and a lofty, square, embattled brick tower (five bells), the history of which is told in the following inscription: "*Pray for the soules of Sir John Crosbie, Knight, late Alderman and Grocer of London; and alsoe of Dame Ann and Annys his wyves, of whose godys was gevyn . . . li ioward the makyng of thys stepyll, ao V° . . . que d'ni,* 1520." (See "Crosby Hall: A Chapter in the History of London," by C. W. F. Goss, 1908). Except the fine five-light east window (fourteenth century), the fenestration is uninteresting. There are, however, two valuable old brasses, viz.: to William Kirkaby, priest (1458), represented in a cope; and to Elleyne

Braunche (1567) with kneeling effigy. There are also some good seventeenth and eighteenth century monuments. The old Court Rolls of the Manor, dating from fourteenth century, are preserved, with other local documents, in a chest presented by Sir John Archer in 1668, as a brass plate on it informs us. Registers from 1558.

<div align="center">(See "Essex Arch. Trans.," vol. 5, No. 8.)</div>

THEYDON MOUNT (3 m. from Theydon Bois and Epping) stands on high ground, as its name implies. The church (St. Michael) also stands high, thereby following the established tradition. It is a small building in a corner of the park pertaining to *Hill Hall* (a mansion worth inspecting), and consists of chancel, nave, and embattled tower, all of red brick. The present fabric dates for the most part from 1600, when its predecessor was seriously injured by lightning, and had to be rebuilt. Conspicuous among the monuments retained there is a sumptuous canopied one to Sir Thomas Smyth, first builder of the fore-mentioned Hall in 1514, here commemorated with his wife; and another to his descendant Sir William (1626). Registers from 1564.

THUNDERSLEY (1½ m. from Rayleigh) must not be confused with *Thunderley* (*Ecclesia destructa*), for which see *Wimbish*.

The parish, for the most part, lies in a depression encircled with hills, but the church (St. Peter) is well raised, and commands a charming view over the valley. The fabric consists of chancel, nave with aisles, and wooden tower, carrying a small octagonal spire, and containing two bells. The chancel, though largely rebuilt in 1885, still bears traces of its Norman origin. The nave and aisles (three bays each) show the transition from Romanesque to Early English, the pointed arches resting on massive piers, alternately circular and diagonal, with caps ornamented with conventional foliage of early thirteenth-century character. The windows are chiefly fifteenth century insertions, and the west tower is of the same age. Registers from 1569.

THURROCK, EAST (otherwise *Little Thurrock*, 1 m. from Grays). The parish is spread over high ground above the Thames level, and has a special attraction, as well as a problem, for the antiquary, in the so-called "Dene Holes" existing in the neighbourhood (see Dr. J. C. Cox's "Little Guide to Essex," for description and literature).

The small church (St. Mary) has Norman features in its heavy

rounded chancel-arch and south doorway. Otherwise the fabric was chiefly in the thirteenth-century style, till the "restoration" of 1878-9 gave it a fourteenth-century character. Registers from 1654.

(See Palin, " Stifford and Neighbourhood.")

THURROCK, GRAYS. See GRAYS THURROCK.

THURROCK, WEST (1½ m. from Grays). The parish, on the north bank of the Thames, includes the village of Purfleet, where a chapel-of-ease has been erected. The principal church (St. Clement) comprises chancel, nave, and aisles, all of thirteenth-century date and style, with north chantry-chapel of fourteenth century and tower (three bells) added *c.* 1450. There are several monumental effigies and brass inscriptions. Registers from 1681.

(See Palin, " More about Stifford," and "Essex Arch. Trans.," N.S., vol. ii.)

TILBURY, EAST (1½ m. from Low Street). A parish on the Thames, about 4 miles east of Tilbury Fort, with traces of Roman occupation in a causeway and encampment. The church (St. Catharine) shows Transitional (Romanesque—Early English) work in the nave, noticeable particularly in the caps to the pillars of north aisle (four bays) with pointed arcading. The chancel is unmistakably Early English, and among other features of that age, has a cusped piscina, and a " low-side " window, constructed within a lancet. There is a table-tomb to John Rawlinse (1698); another to Sir Henry Knight (1721); and an old brass (date indistinguishable) to William de Bordfield. Note Jacobean woodwork in pulpit and font cover. Tradition affirms that the original tower was battered down by the Dutch when they sailed up the Thames in 1667, and that the bells were then thrown into the river. The existing timber belfry contains one bell only, inscribed " *Soli Deo Gloria;* 1629," a date which rather tells against the story, as long before the expedition. Another tradition assigns the stone coffin-lid in the church to St. Cedd, who founded a missionary college at Tilbury, but was buried at Lastingham in Yorkshire (A.D. 672). Registers from 1627.

(See Palin, " Stifford and Neighbourhood," and " Essex Arch. Trans.," vol. vii, pt. iii, 1899.)

TILBURY, WEST (1 m. from Low Street), on north bank of the Thames owes its chief distinction to the famous Tilbury Fort, originally built (*temp*. Henry VIII) as a block-house, converted into a regular fortification after the Dutch raid of 1667, and since considerably strengthened. The church (St. James) is a stone building of the thirteenth century, and has a single lancet window of that age remaining on the south side, others being later insertions of various styles. The present tower was erected in 1883, but retains the five (seventeenth century) bells from its predecessor. Registers from 1540.

(See Palin, "Stifford and Neighbourhood.")

TILLINGHAM (4 m. from Southminster). The church (St. Nicholas) is evidently of Norman origin, as shown by the north doorway and structure of the walls; but the predominant styles are Early English and Perpendicular. The former is illustrated in the chancel, with sedilia and piscina, and in the elegant font, all belonging to the thirteenth century. There are brasses to Lady Margaret Wyott (1526), Edward Wyott (1584), and John Wakeman (1584). The embattled square tower contains six bells. Restorations were effected in 1866 and 1888, in neither case beyond criticism. Registers from 1652.

UPMINSTER. The church (St. Lawrence), consisting of chancel, nave with north aisle, and west tower, is of Norman origin, though largely rebuilt in 1862, when an Early English character was given to it. Early work remains, however, in the nave, and rubble-built tower, to which a wooden belfry and octagonal spire were added at a later date. Of the three bells, one (undated) is inscribed *Sancte Gabrile* [sic] *ora pro nobis*. The others are dated 1583 and 1602. In 1771 the portion of the nave known as the "Engaines Chapel" was reconstructed, the wall disfigured with a brick incasement, and the fifteenth-century rood-screen transferred to it, with some fresh woodwork inserted. There are some small brasses, now affixed to the walls, including those to Roger Deincourt and his wife Elizabeth (1455); Nicholas Wayte and his wife (a palimpsest of 1545); Gerardt D'Ewes (1591); and several others of seventeenth century. Registers from 1543.

VANGE (2 m. from Pitsea). A small village on a creek of the Thames. The church (All Saints) is a small stone and rubble building, in fifteenth-century style, with a wooden turret, containing one bell, dated 1761. Fabric generally uninteresting, but some old coloured glass in east window. Registers from 1558.

VICTORIA DOCKS. An ecclesiastical district of West Ham, formed to provide for the modern population about the famous docks. The churches (all modern) are St. Mark, St. Barnabas, St. Luke, St. Matthew, and The Ascension, the first dating from 1862, and the last from 1903.

WAKERING, GREAT (2½ m. from Shoeburyness). The church (St. Nicholas) is of Norman foundation, built mainly of stone and rubble, and consisted originally of chancel, nave, south porch, and west tower, to which a priest's house was added at some unknown date, and north transept in 1843. Minor alterations were made at the restorations of 1870 and 1907. The lower part of tower is unquestionably of early Norman date, but the upper part, with double-light windows and square shingled spire, would appear to be fourteenth-century work. The present ring of five bells dates from 1808 only. The small building against the west face of tower has a projection on its south side, enclosing a newel staircase to the upper room. It was probably erected in fifteenth century for the accommodation of the priest serving from Beeleigh Abbey, to which the church once belonged. The chancel is supposed to have been built originally with a rounded apse, which was altered in the thirteenth century, when the lofty pointed arch and lancet windows were introduced. The modern transept is nearly square, and is thrown open to the chancel by two arches, supported on an octagonal column with moulded cap. Part of the old rood-stair remains, with other relics, but there are no monuments of importance. Registers from 1685.

WAKERING, LITTLE (2 m. from Shoeburyness). The area of this parish is actually larger than that of Great Wakering, including, as it does, the islands of " New England " and " Little Polton "; but it is very thinly populated, and, in fact, consists largely of marsh land. The church (St. Mary) was restored in 1878, when a Norman window was uncovered in the chancel wall; but the fabric generally is in the fifteenth-century style. There is an arched recess in nave, supposed to mark the site of the founder's tomb, but gives no key to his identity. The fine west tower, with shingled spire, was erected c. 1420, and contains three bells dated 1707. Registers from 1715.

WALTHAM ABBEY, otherwise *Waltham Holy Cross*, owes its special dedication to a miraculous cross, discovered at Montacute, in

Somerset, and brought here in the Confessor's time, to be deposited in a church built for its reception, and named accordingly. The property afterwards passed to Harold, who considerably expanded the dimensions of the original scheme, made an important alteration in its character, and rebuilt the church on a splendid scale. The new fabric was consecrated on 3 May (*Inventio S. Crucis*) 1060; not, however, by Stigand of Canterbury, as might have been expected, but by Cynesige, Archbishop of York—a choice held by some historians to imply a doubt of Stigand's canonical position.

In 1177 Henry II converted the monastic institution into a Priory, which was raised to the dignity of an Abbey seven years later, and eventually became one of the most important in the kingdom, its abbot being mitred, and taking rank with the peers in Parliament, while the community were exempt from episcopal control, and granted many other privileges, including rights over the neighbouring forest. On 23 March 1540 the whole was surrendered to Henry VIII, to whose policy the Abbey was the last to yield, and the work of demolition was started at once.

The conventual buildings were swept away, except a (probably fifteenth century) gateway, a bridge, and a few fragments which still survive to mark the boundaries of the old estate. The church was originally cruciform, but the chancel and transepts were destroyed soon after the Dissolution, and the central tower fell down some years later. The present tower was erected at the west end in 1556-8, largely out of the old broken masonry. Including the battlements, it is about ninety feet in height, and contains a ring of eight bells, all dated 1806. As it stands to-day the parish church (Holy Cross and St. Lawrence) consists of seven bays of the old nave, with triforium and clerestory, aisles, south chapel, and the fore-mentioned tower. A substitute has been formed for the lost chancel at the east end by the erection of a wall within an arch of the former tower, lighted by three lancets and a circular window, beneath which the altar stands. The massive round columns of the main arcade are incised with chevron and spiral ornament, in the manner of the Durham School of Romanesque, and the rather depressed arches which they support are elaborately decorated with lines of zigzag. The triforium consists of a series of undivided arches, and there is now no passage behind them, though the marks on the piers and external wall, where the vaulting has been torn away, show that there was such an extension of the triforium originally. Each of the clerestory windows has a smaller blind arch on either side of the

central opening which contains the light, thus presenting a triple arcading within to a single window. The lower shafts are made to carry others of smaller size to the upper arches—a not uncommon arrangement in Norman clerestories.

That this fine church was built in instalments is clear from the fact that the choir was not consecrated till 1242, and the chapel, with vaulted crypt, is in fourteenth-century Gothic. The decayed painting on east wall, depicting the Day of Judgment, is an interesting survival of the mediaeval decoration, which is shown again in the richly coloured timber roof to the nave. The south doorway, with its sculptured capitals and chevron moulding, is a good example of Romanesque. Most of the fine brasses have been taken from their stones; but a few have been saved and affixed to the walls. In 1860 the restoration of the fabric was taken in hand, and it has ever since been well cared for. Registers from 1663.

WALTHAM CROSS (restored in 1888), erected by Edward I in 1290, to mark one of the resting places of Queen Eleanor's body on its way to Westminster, stands about 1 m. west, in Hertfordshire.

(The literature is abundant, from the early tract "De Inventione sanctae Crucis nostrae in Monte Acuto, et deductione ejusdem apud Waltham," reprinted by Parker in 1860 from the MS. in the British Museum, with Introduction by Bishop Stubbs; to Professor Freeman's work on the "Norman Conquest"; with such intermediate histories as Roger of Hoveden's "Chronicle" (ed. Stubbs, 1868-71), and J. Farmer's "Hist. of the Ancient Town and once famous Abbey of Waltham" (1735). And Thomas Fuller must not be forgotten, as once incumbent of the parish church. A full account of the original bells is given in Deedes and Walters' "Church Bells of Essex," 1910.)

WALTHAM, GREAT (5½ m. from Chelmsford). The name (from *Weald-ham*) points to the woody environment of the parish, which is one of the largest in Essex, with several outlying hamlets beyond the principal village. To provide for the population thus scattered, a separate ecclesiastical district was formed in 1871 at Ford End, where the church of St. John Evangelist has been erected.

The old parish church (St. Mary and St. Lawrence) underwent a general restoration in 1847, and again in 1863. The north aisle was added in 1875; the tower (eight bells) restored in 1891; and in 1894 the chancel-arch was rebuilt. Obviously, therefore, we have a good deal of modern work in all parts of the fabric, though plenty remains to show its Norman origin. It is a fine large building, consisting of chancel, nave, north and south aisles (the latter of fifteenth-century

date), south porch, and west tower. Norman work appears most conspicuously in the tower, the angles of which are largely composed of Roman tiles, the round-headed openings elsewhere in the structure indicating its first builders clearly enough, though the restoration has been almost too thorough for the strict antiquary. The chancel, reconstructed early in the sixteenth century, and furnished with a new altar screen in 1884, retains the old vestry doorway: and an interesting mural painting, revealed when the whitewash was cleared off, has been preserved above the arch, depicting the Redeemer seated "in Majesty," surrounded by adoring angels. Most of the windows are filled with stained-glass, the traceries, whether original or modern, showing good work in the Perpendicular style. Features worth noticing are the lofty pointed arches between nave and south aisle, and the unusually slender columns, with very small caps, on which they rest; also the roofs to nave, north aisle, and south porch, as interesting examples of building construction and carved woodwork. Among the memorials there are brasses to Thomas Wiseman (1580) with his two wives; and to Sir Richard Everard (1611) and wife (1617). A large marble monument against the north wall commemorates Sir Anthony Everard and his lady (died 1614 and 1609 respectively), with recumbent effigies, and the usual signs of mortality in skull and hour-glass. In the south aisle there is another Everard monument, in this case to Mr. Hugh, a young member of the family, wrecked on the Goodwin Sands in 1703. Registers from 1703.

WALTHAM, LITTLE, is a small village south-east of the above mentioned, and about a mile nearer to the county town.

The church (St. Martin) consists of chancel, nave, porch, and embattled west tower containing five bells. The fabric (restored in 1883-4) is of Norman origin, as shown by the south doorway, and small light above it, both dating from the twelfth century. The east and south windows are fourteenth-century insertions. Among the more modern alterations, the tower has been raised a storey, and strengthened by the addition of buttresses; and the old brick porch (c. 1500) has given way to one of timber. There is a brass inscription to Richard de Waltham (1426), and another to John de Waltham (1447), with effigy of the knight in armour, a sword by his side, and a hound (the extinct "talbot") at his feet. Registers from 1539.

WALTHAMSTOW. A large and rapidly growing parish, within easy reach of London (8½ m.), and served with half-a-dozen railway stations.

The principal church (St. Mary) is a plain brick structure of chancel, nave with aisles, and embattled west tower containing a ring of ten bells. The fabric was partially rebuilt by Sir George Monoux in 1535-7, and has been three times since enlarged, with more or less restoration, viz. in 1817, 1843, and 1876, which practically means that it is a modern building. There are, however, a good many elderly monuments and several brasses. The oldest of these is simply inscribed to Henricus Crane, vicar (1436); but the most interesting is that to the fore-mentioned Sir George Monoux (1543), with effigies of himself and his wife Anne. Registers from 1645.

The parish is well provided for ecclesiastically, the new churches having followed the increasing population, as will be seen from the appended list, with the dates of erection: St. John (1829), St. Peter (1840), St. James (1841), St. Saviour (1874), St. Stephen (1878), St. Gabriel (1884), St. Michael and All Angels (1885), All Saints, Higham Park (1898), St. Barnabas (1901), and St. Luke (1902), some having subordinate mission chapels attached to them.

WANSTEAD (Stations at Snaresbrook and Forest Gate). A charming parish on the borders of Epping Forest, with which the hamlet of Snaresbrook is incorporated, and which includes the picturesque scenery of *Wanstead Park*, as well as the extensive level of *Wanstead Flats*, both belonging to the Corporation of London. The church (St. Mary) is a brick and stone edifice in the semi-classical style, dating in its present form from 1790, when it was entirely rebuilt. It retains in the chancel the fine marble monument to Sir Josiah Child (1699), with effigies of husband, wife and son. Registers from 1640.

There are several modern churches in the parish, viz., Christ Church (1861); Holy Trinity, Harrow Green (1878); Holy Trinity, Hermon Hill (1887); St. Columba, Wanstead Slip (1888); and St. Margaret of Antioch (1892). In the last case the authorities may be thanked for relieving posterity of a difficulty too often involved when the choice of identification lies between the Scottish and the Eastern saint.

WARLEY, GREAT (2 m. from Upminster). The undulating woodland in which the parish lies is generally attractive, and especially

in the neighbourhood of *Warley Gap*, much frequented by pleasure-seekers and botanists. The old parish church of St. Peter, though restored in 1859, is now disused, except for funerals. For ordinary services it has been superseded by the new church (St. Mary), erected in 1904 at the end of the parish to which the population has shifted during recent years. It is a brick building of no particular interest, and its nine "little toy bells" are said to be "dismally out of tune." Registers from 1539.

The consolidated chapelry of Christ Church was formed in 1855.

WARLEY, LITTLE (2 m. from East Horndon). Though the area of the parish is much smaller than that of Great Warley, it has just about double the population. The church (St. Peter), at some distance from the village, is a plain brick and stone building, consisting of chancel and nave (sixteenth century), with modern red-brick tower. There is one small bell (undated) bearing the inscription *Johannes Cristi Care Dignare pro nobis orare.* The oldest memorial is a brass to Anne Hamer (1592), with half-length effigy. Registers from 1539.

WEALD, NORTH (otherwise *North Weald Bassett*). The church (St. Andrew) is a well-built structure of flint and rubble, with stone facings, and dates mainly from the fourteenth century, though the Early English doorway to nave indicates an earlier foundation. Originally the fabric comprised chancel with chapel, and nave with south aisle, the lofty red-brick tower being a sixteenth-century addition. The tower (six bells) is machicolated below the embattled parapet, and has a general resemblance to those at Epping and other places in the district. Several restorations have been effected, including a reconstruction of the chancel in 1867, the erection of a vestry and organ chamber in 1885, and repair of the tower in 1889, so that the whole building has an air of newness about it. The old oak rood-screen remains; also a stone with effigies in brass (seventeenth century) to Walter Lardner, his wife and children, one an infant resting on a cushion; but the inscription is lost.

The parish is widely scattered, and includes several outlying hamlets, in one of which (Hastingwood) a Chapel-of-Ease was built in 1864. Registers from 1557.

WEALD, SOUTH (2 m. from Brentwood). The church (St. Peter) is a fine building, mainly of fifteenth century, though with signs of Norman foundation. In 1868 there was an extensive rebuilding,

which, however, did not include the tower. This dates from 1505, and is of Kentish rag, a material rarely employed for the purpose in places so far from the coast. It is a noble structure in three stages, with buttresses at the angles, carried up nearly to the summit, which is battlemented, and enriched with a moulded cornice bearing gargoyles and bosses. There are six bells, none older than seventeenth century. At the south-east corner the buttresses are developed into an elegant octagonal turret, which rises conspicuously above the main parapet, and is crowned with a vane on an iron framework, not unlike the finial to an Ottoman minaret. Besides this interesting west tower, the church (flint and stone built) consists of chancel and nave, north aisle and chapel, and south porch (of timber). There are clear indications of Norman work in the south wall, where the windows would seem to have been enlarged from the originals when Decorated traceries were introduced. But the doorway, with chevron mouldings and chequered tympanum, retains its original character, and the curious ironwork upon the door is probably of the same age. Considerable alterations were made in the chancel about 1745, when the monument to Hugh Smith was erected against the south wall, and a window inserted at the expense of the old piscina and sedilia, though an ancient "low-side" window was spared. The fragments of tombs and inscriptions show that there were formerly many more than now exist. Registers from 1540. The Chapel-of-Ease (St. Paul's Bentley) was built in 1883.

WENNINGTON. A marshy parish on the Thames bank, about midway (2 m.) between Rainham and Purfleet. The church (SS. Mary and Peter) is a small building of Norman origin, the chief feature of that age being a doorway on south side (restored), richly ornamented with diaper work and star pattern in its rounded heading. The fabric has suffered much by various alterations, in the course of which the south aisle was taken down, and the arcading on that side bricked up. In 1866, however, the aisle was rebuilt on the old foundations as part of the general restoration of that year. The battlemented west tower (Kentish rag) now contains one bell only (dated 1662), out of an original ring of three, or possibly four. Note interesting mural tablet of alabaster to Henry Bust, rector (1624), with kneeling effigies of man and wife, and a rhyming inscription; also octagonal Purbeck font; some old oak benches; and Jacobean pulpit with hour-glass stand. Registers from 1757.

(See Palin, "More about Stifford," and "Essex Arch. Trans.," N.S., ii.)

WICKFORD (= Village of the Ford). A compact little place, occupying something of an insular position within the windings of the Crouch, which runs through it, and is here crossed by three bridges.

The present church (St. Catherine ?) dates only from 1876, when its predecessor was taken down as insufficient for the population. It is a stone building in the Early English style, consisting of chancel, nave, vestries, south porch, and west turret containing two bells, both by Kebyll (*c.* 1460). The inscriptions are in black letter, viz., *Sit nomen Domini benedictum*, and *Sancta Katerina ora pro nobis*. In the reconstructed church the original arrangement has been followed generally, and the fine oak roof (apparently fourteenth century) preserved in the modern chancel. Tradition gives the roof a much greater age, as it is said to have been presented to the church by the Priory of Prittlewell, in or about 1154, when Robert of Essex made Wickford an appendage of his Cluniac foundation. Previous to the Dissolution the patronage had alternated between Edward III and the Prior and Convent of Prittlewell, but the latter had to part with it, and a great deal more, under Henry VIII and Edward VI. Registers from 1538.

(See " Notes on the Hist. of Wickford," 1905, by the Rev. F. Dormer-Pierce, formerly rector of the parish.)

WIDFORD (1½ m. from Chelmsford) probably owes its name to the river Wid, though it is sometimes referred to the " wide ford " across the neighbouring Chelmer.

The present parish church (St. Mary) was built in 1862 on the site of its predecessor, a small ancient structure which had become ruinous. It is an imposing building, with a spire rising to 145 ft., and a modern ring of eight bells, one of which (40 in. diam.) is inscribed *Old Mike*. Registers from 1619.

WILLINGDALE DOE AND WILLINGDALE SPAIN (5 m. from Ongar) are contiguous parishes, with churches near together in a single churchyard. The common name is supposed to be derived from the Saxon *Pillen* (=Woollen) and *Hall*, the district once being a famed seat of the woollen manufacture. The distinctive affixes do not appear to have been applied till near the end of the fourteenth century, though the d'Ou family were apparently in possession under King Stephen; and the de Hispanias have been traced back to the Confessor's time, and are mentioned in the Domesday Survey as settled in the country. *Willingdale Doe* Church (St. Christopher) i

the finer and larger of the two buildings. It consisted originally of nave, chancel, and west tower, to which north aisle was added in 1853, when the tower was rebuilt.

From what little remains of the earliest work it has been assumed that the church is of Norman origin, but its general character indicates the fourteenth century, when the whole fabric was probably reconstructed. The tower (fifteenth century) is a carefully executed structure in three stages, with embattled parapet, and contains four bells, the oldest (1610) inscribed, in irregular Lombardic characters, *Wilhelmis Carter me fecit.* The other bells are dated 1631, 1634, 1797.

On south side of chancel there is a conspicuous monument, in black and white marble, to the joint memory of Sir Richard Wyseman (1618) and his son Robert (1641), of Torrell's Hall, formerly the chief residence. There are other mural monuments of later date; and three interesting brasses in chancel floor, viz., to one of the Torrell family (*c.* 1400) represented in armour, but inscription gone; to Anne Sackfield, *née* Torrell (1582), in Elizabethan costume; and to Mrs. Dorothy Brewster (1613). Registers from 1570.

Willingdale Spain Church (St. Andrew and All Saints) consists simply of chancel and nave, with timber porch and belfry, the latter bearing an octagonal broached spire, and containing two bells. The larger and older of these (fifteenth century) is inscribed *Johannis Cristi care dingnare* [sic] *pro nobis orare.* The fabric is mainly Early English (*temp.* Henry III), and its walls are built of rubble, with a strong intermixture of Roman tile, especially at the corners, and in the jambs and arch of north doorway. The latter is early Norman, or possibly Saxon, and is remarkable at once for simplicity and ingenuity of construction, tiles and mortar being disposed in alternate layers, of almost equal thickness, throughout the jambs and semicircular arch, without the slightest indication of moulding. The door is nearly covered with ironwork of very beautiful design, apparently contemporaneous with the structure which holds it. The windows show the various architectural movements through which the old church has passed from the narrow splayed examples of early Norman work to the Perpendicular age of Henry VI. The nave is no more than 40 ft. in length, one-third of which is occupied by the framework built within it to support the belfry, the space beneath forming a species of narthex, or ante-chapel, at the west end. The chancel has undergone considerable alteration from time to time, and the whole church was restored in 1891. Registers from 1576.

WOODFORD. The large and populous parish lies partly within Epping Forest, which accounts for the first syllable in its name, the second coming from the old means of transit across the Roding. The church (St. Margaret) was rebuilt with stuccoed brick in 1817, except the west tower, which dates from 1720. Besides the six ordinary bells, there is a " Sanctus " (dated 1708), which hangs outside on top of the tower, and is now rung as what is called a "ting-tang" before the services. There was a general restoration of the fabric in 1889, when the present chancel was erected. Some old monuments, and a brass of 1590, are retained. Registers from 1638.

The ecclesiastical parishes, or chapelries, of Woodford Bridge and Woodford Wells were constituted respectively in 1854 and 1875, each being provided with a church at the same time. Holy Trinity Church, Woodford, was built in 1887.

(See Lysons, "Environs of London.")

WOODHAM FERRERS (or *Ferris*). The parish, named after its ancient owners, the de Ferrers, is delightfully situated on rising ground overlooking the Crouch valley, in an environment of great interest. The church (St. Mary), built by Robert de Ferrers in twelfth century, consists of chancel, clerestoried nave with aisles of three bays each, and west bell-turret of timber containing one (modern) bell. Morant (1768) mentions "a Tower of brick, newly built, which contains four bells," all of which have disappeared. There was a thorough restoration in 1884, when the old oak roof, previously concealed by plaster, was uncovered; and traces of a mural painting, apparently depicting the Day of Judgment, were revealed above the chancel-arch. Portions of fourteenth-century rood-screen remain, with elaborate carving in tracery; also a number of old oak benches with poppyhead finials. Against north chancel-wall there is a good marble monument to Cecilie Sandys (1610), wife of the Archbishop, with coloured effigy in Jacobean dress, kneeling at a table. Registers from 1558.

In the hamlet of *Bycknacre* there are the ruins of a small Austin Priory, founded *c.* 1175 by Maurice Fitz-Geoffrey. Among the several old manor houses, *Wickhams*, *Champions*, and *Edwins Hall* (built by Archbishop Sandys) are specially interesting.

WOODHAM MORTIMER (2 m. from West Maldon). The church (St. Margaret) shows signs of its Norman origin in the doorway, and deeply splayed light above it; the massive circular font-bowl appar-

ently being of the same age. Most of the fabric, however, dates from fifteenth century, and the whole has been practically rebuilt in recent years. It consists of nave, chancel, north transept (new), and west belfry with shingled spire. There are three bells, two (seventeenth century) by Miles Graye, and one much older, inscribed *Johannes est nomen ejus*, with the recognized marks of John Danyell, who appears as a founder, *c.* 1460. Note good piscina; fine carved oak altar-screen; pulpit with sounding-board, and lectern; also small brass to Dorothie Alleine (1584), representing a child of three years in Eliza-bethan dress, with shield of arms in eight quarterings, and a quaint rhymed epitaph. The head is unfortunately lost. Registers from 1664.

WOODHAM WALTER (3 m. from Maldon). The parish takes its name from the Fitz-Walters, whose family seat once stood about a mile west of the village, an example of the fortified house which succeeded the feudal castle in England.

The church (St. Michael) was built of brick in 1562-3 by Thomas, Earl of Essex, on the Gothic lines of early sixteenth-century work, before the style was overshadowed by the Classical Renaissance. The fabric (restored in 1866-7, and again in 1888) consists of chancel, nave with north aisle, and belfry (three bells) with short broached spire, supported by great timbers within the western angles of nave. The doorway within north porch has a squared hood-mould, with small shields in spandrels, and the door is original, still bearing its old strap hinges. The south doorway is disused, and the porch on that side has gone. Registers from 1558.

WOOLWICH, NORTH, so called in distinction from Woolwich proper on the opposite side of the Thames, though forming part of the same civil parish, was constituted a " District Chapelry," within the Archdeaconry of Essex in 1877. The church (St. John Evangelist) was erected in 1872, and gives the name to the ecclesiastical district.

WRITTLE (2½ m. from Chelmsford) claims to be the largest parish in Essex; but the population is relatively small, the place having been outstripped by the big county town, formerly obscure, while Writtle was important. The large church (All Saints) comprises chancel, clerestoried nave with aisles, north and south porches, and west tower, containing eight old bells recast. It is clearly of Norman

origin, though the extensive rebuildings and alterations of modern times have obliterated most of its ancient features. The tower—a massive Norman structure—fell down on 4 April 1800 (see " Gent. Mag.," 1800, pt. 1), and the upper part was rebuilt two years later, in a tasteless fashion, which contrasts very badly with what was left of the old masonry at the base, showing walls about $4\frac{1}{2}$ feet thick, and buttresses with a projection of some 6 feet. There was a thorough restoration of the nave in 1879, and of the chancel in 1885, when the oak roof which it now bears was set up; and in 1893 the lower stage of the tower was repaired, an arch being opened into the body of the church at the same time. The greater part of the fabric, as it stands, is fifteenth century, but there are traces of Norman, and Early English work, while the windows are chiefly sixteenth century insertions. The nave roof is an interesting piece of Tudor work, resting on stone corbels with carved figures of angels, some holding shields, others playing on musical instruments. The woodwork of some of the old seats is also worth notice for the ornamented finials representing birds, poppyheads, etc.

Probably the most interesting survival of the original equipment is the font, certainly of very early Norman date. The basin is square, with sides sloping downwards and inwards to the base, where the measurement ($2\frac{1}{4}$ feet) coincides with the diameter of the circular supporting shaft. There are many imperfect sixteenth-century brasses, and some monuments of later date, but none of special interest. Registers from 1634.

In 1875 the parish of Highwood (St. Paul) was formed out of Writtle.

PART II

PARISHES IN THE ARCHDEACONRY OF
COLCHESTER, ARRANGED IN
ALPHABETICAL ORDER

PART II

PARISHES IN THE ARCHDEACONRY OF COLCHESTER

NOTE.—*The nearest railway-station is given in parentheses in every case where there is none at the place described. All qualifying words, e.g., Great, Little, etc., are printed after the substantive name.*

ABBERTON (3½ m. from Wivenhoe). A parish on the Layer brook near its confluence with the Roman river. There is a collection of palaeolithic implements in the Colchester Museum, found in the place, and proving a prehistoric settlement. The church (St. Andrew) is a small stone building of nave and chancel, with a west tower of brick, the whole dating from the fifteenth century, and restored in 1884. The tower contains one bell, dated 1663. Registers from 1703.

ALDHAM (1 m. from Mark's Tey). The present church was built in 1855, a mile distant from its predecessor, much of the old material being used in the new fabric, notably the good fourteenth century porch of timberwork. The two old bells have also been retained, and the dedication (SS. Margaret and Catharine) accords with their inscriptions:

> *Sancta Margareta ora pro nobis.*
> *Sum rosa pulsata mundi Katerina vocata.*

The first is by Thomas Bullisdon, a founder of the early sixteenth century, and the second by William Dawe, whose date may be approximately taken as 1385-1418. The architectural styles adopted are those of the thirteenth and fourteenth centuries, as more or less reproducing the earlier church. There is a tablet to the memory of Morant, the Essex historian, who once held the rectory, and whose work (vol. ii) may be referred to for a description of the building and its contents in his time. Registers from 1559.

ALPHAMSTONE (3 m. from Bures). The small rural village, with a diminishing population, stands on high ground, overlooking the navigable Stour and a portion of the river valley. The church (dedication unknown) is a plaster-covered flint building, consisting of chancel, nave with south aisle of three bays, and west timber belfry. Most of the fabric is in the Early English style, interesting features of which are two "low-side" windows and a piscina. The Norman font is particularly worth notice. There are three sixteenth century bells, inscribed as follows:

           (1) *Sancte Gorge ora pro nobis.*
           (2) *In honore Scaunte Marie.*
           (3) *Sancta Maria ora pro nobis.*

Registers from 1705.

ALRESFORD. The church (St. Peter) is a small stone building in the Early English style, attributed to Audrey de Staunton (*c.* 1300), who is commemorated on a stone within the chancel. It is not certain, however, whether he was the original founder, or the rebuilder of an earlier church. The fabric has been thoroughly restored, and every window filled with modern stained glass. At the west end there is a low timber belfry, with shingled spire, containing one bell. Registers from 1742.

ARDLEIGH. This pleasant village, about midway between Colchester and Manningtree, has a large flint church (St. Mary) consisting of chancel, nave, aisles, south porch, and lofty west tower.

The extensive rebuilding and restoration of 1883 have left little of antiquarian interest beyond a portion of the old rood-screen and the fine porch. The latter is a handsome structure of flint and stone, of the early Perpendicular age, with two elegant lights and three niches, and bears an inscription on the front: *Orate pro animabus Johis Hunte at-ye-wode et Alice uxor ejus. Johis Hunte Willi Hunte.* The mouldings of the doorway rest on lions, and are surmounted by a square label, the door itself being of carved oak. There is now a ring of eight bells, ancient and modern, the oldest inscribed *Sum rosa pulsata mundi Maria vocata.* It is undated, and has been attributed to various founders, the most probable conjecture pointing to Robert Burford (d. 1418). Registers from 1555.

        (See "A Few Notes on the Parish of Ardleigh," 1905.)

ARKESDEN ($3\frac{1}{2}$ m. from Audley End). The large church (St. Margaret) is a flint building, consisting of chancel, nave with aisles, and west tower, almost the whole of which was reconstructed in 1855-56, with a general adherence to the Early English character of the original. The existing tower is square, though erected on the foundations of a circular one. It contains a ring of six bells, the most interesting of which is inscribed *Non clamor sed amor cantat in aure Dei*, and dated 1710, probably an error for 1701, when four of the others were cast by Richard Keene, to whom this is also attributed, and whose known work ranges from 1699 to 1702. The sixth bell is an addition of 1814. The nave is separated from the aisles by an arcade of three bays on each side, with round piers on the south and octagonal on the north, while the eight clerestory lights are all circular.

Under a double arched recess in the north wall of the chancel there is a recumbent stone effigy of a vested priest (fifteenth century). Note also the fine brass to Richard Fox (*c.* 1440), with figure in armour; and the sumptuous chest-tomb in the south aisle to Richard Cutte (1592) and Mary his wife, whose effigies rest beneath a canopy on pillars.

Sir Hugh Myddelton, designer of the New River water-supply for London (d. 10 Dec. 1631) has a fine tomb; and among various other memorials there are some good busts of the Withers family (seventeenth century) attributed to the great sculptor L. F. Roubillac. The west window contains some coloured escutcheons, including the arms of Walden Abbey, to which the church was appropriated in the fourteenth century. Registers from 1690.

A mile to the south-west the modern mansion of *Wood Hall* embodies portions of a moated Tudor residence. The museum at Saffron Walden has a collection of palaeolithic implements, bronze weapons, etc., which have been discovered in this parish.

ASHDON (2 m. from Bartlow, Cambs). A parish of considerable antiquarian interest on the Cambridge border. The church (All Saints) is a rubble and stone building, consisting of chancel with north and south chapels, clerestoried nave with aisles, and embattled west tower; the fabric showing work of every age from the eleventh to the fifteenth century. The Norman is faintly illustrated in the remains of the original font, and a benetura of the same period. The tower dates from the thirteenth century, as appears from the general character of the masonry and the three lancet openings near the

summit. Unfortunately the structure is not considered safe, and the six bells which it contains, though said to be in excellent order, are never rung, but chimed by means of a patent apparatus. The oldest bell (early sixteenth century) is inscribed *Virgo coronata duc nos ad regna beata:* the others are dated 1662, 1754, 1787, 1842, and 1848. The chancel and adjacent chapels are apparently of the fourteenth century, having the characteristic (Decorated) windows, with others of the later (Perpendicular) style, both being in evidence in the nave. The arcading on each side is built of the soft limestone known as " clunch," and rests on squared blocks, from the Barnack quarries, altogether an unusual and interesting construction. Registers from 1553.

ASHEN (1 m. from Stoke). The village lies in the Stour valley, on the borders of Suffolk, and has a small rubble church (St. Augustine) of thirteenth-century style and date, with a brick tower, added in the fifteenth century. It contains three bells, which are particularly interesting, as an untouched pre-Reformation ring, almost coeval with the church itself. The inscriptions are (1) *Ave Maria grā. plena Dñs tecum*; (2) *Ihc Nazaren. Rex Judeorum*; and (3) *Sit nomen Domini benedictum.* The chancel has been rebuilt, and lighted with lancet windows, in keeping with the general character of the nave. There are several monuments (none remarkable), and brass effigies of a man in armour and his wife (*c.* 1440). Registers from 1558.

BARDFIELD, GREAT (7 m. from Dunmow). A small ancient town on the banks of the Pant, as the Blackwater is called near its source. The church (St. Mary) shows Norman work in the lower stages of the tower (six bells). The rest of the fabric is of various dates and styles, with a prevailing element of the fifteenth century. To that age belongs the remarkably fine stone chancel-screen (restored), which is the special feature of the interior and the richly carved beam which formerly supported the rood. There is a good brass to William Bendlowes (1584), serjeant-at-law, and his wife Elizabeth, with a long inscription in Latin verse. Note also the angle piscina in the south aisle, some old heraldic glass, and the original south door, with tracery carved in the woodwork. Several helmets of the Lumley family are preserved. They had once large estates in the neighbourhood, their chief seat being at Bardfield Lodge (the *Great Lodge*), whose site is marked by a farmhouse, into which some of the

outbuildings were converted when the mansion itself was demolished. Registers from 1662.

BARDFIELD, LITTLE (8 m. from Dunmow). This pleasant rural parish, between Great Bardfield and Thaxted, has a small church (St. Katherine) of early Norman, or possibly of Saxon origin. In the tower and elsewhere there are small lights of the usual Romanesque character, with others of the fourteenth century, still later work appearing here and there, *e.g.* in the south doorway, with square label and carved spandrels in the Perpendicular style.

There are two bells; one dated 1624, by William Land; the other inscribed *Sum rosa pulsata mundi Katerina vocata*, by John Bird, an earlier founder. Registers from 1539.

BARDFIELD-SALING. See SALING, LITTLE.

BARNSTON (2 m. from Dunmow). A small village on the Chelmer, with a plain flint-built church (dedication unknown) of Norman foundation, consisting merely of nave and chancel. Original work appears in the north and south doorways (both blocked), the visible portion of the latter showing some good, though simple, carving in the capitals of what was apparently the chief entrance, since transferred to the west end. The special feature of the interior is a beautiful double piscina, the earliest known example of its kind. It is formed of intersecting round arches, resting on columns with foliaged caps, the spaces between the intersections being carved in each case with a rose and trefoil. Note also the curious brass-inscription to Peter Wood (1525). The original bell-turret was destroyed by a fire in 1665, after which the present cupola was erected, and the two bells hung within it which are still there. Registers from 1539.

BASILDON. See LAINDON.

BEAUMONT-WITHMOZE (2 m. from Thorpe-le-Soken). In 1678 the two contiguous parishes were united under this compound title. The church of Moze has long since been demolished. The existing church at Beaumont (St. Leonard) is a small rubble building of Norman origin, retaining a single window of that age on the north side of the chancel, where otherwise the work is mostly of the fourteenth century. The fabric generally is of Early English character, though showing considerable alterations in the later (Decorated)

style. There are two bells, hanging one above the other, in an open stone turret with pyramidal spire. The uppermost bears no inscription, but is probably ancient. The date on the other (16—) has been partly cut away, but is supposed to have been that of the year when the parishes were consolidated. Registers (Moze) from 1548, and (Beaumont) from 1564.

BELCHAMP OTTON (4½ m. from Clare). The small church (St. Ethelbert and All Saints) is of Norman origin. Its one interesting feature of that age is the south doorway, a particularly fine example of Romanesque work, with chevron and rounded mouldings in the arch, and two spirally fluted columns on either side. The belfry, supported on carved timbers, contains three bells. Registers from 1578.

BELCHAMP ST. PAUL (3½ m. from Clare) is so called as having once been the property of St. Paul's Cathedral; but the patronage now lies with the Dean and Canons of Windsor. The stone church (St. Andrew) is a fairly large building, chiefly of the fifteenth century, consisting of chancel (without arch), nave with north aisle of three bays, and a tower bearing some fantastic gargoyles.

The five bells (seventeenth and eighteenth centuries) were put in order and re-dedicated by the Bishop of Colchester in 1903. There are some good choir-stalls, and benches with poppyhead ends and carved figures on the elbows. Two Elizabethan brasses are also to be noted. Registers from 1538.

BELCHAMP WALTER (4 m. from Long Melford and Sudbury) is pleasantly situated in a vale formed by a tributary of the Stour. The church (St. Mary) has Norman work in the chancel, where also there are two Early English lancet windows, and several of the Decorated period, while the tower is a fifteenth-century addition, the whole furnishing a series of illustrations, on a small scale, showing the development of Gothic architecture. The massive circular font, with rudely cut floral ornaments upon it, is of early Norman date. In the north wall of the nave there is an arched recess, a very fine piece of fourteenth-century work, with crocketed canopy and finials, and richly sculptured with oak-leaves, acorns, etc., a fitting sepulchre for one of the de Veres, Earls of Oxford, for whom it is said to have been designed. There are also three seventeenth-century inscriptions to members of the Raymond family, whose residence was, and is, at

The Hall, a large mansion in the semi-classical style of Queen Anne's reign. Mrs. Raymond is now the patroness of the living, which goes with Bulmer (*q.v.*) in the same neighbourhood. The tower contains eight bells, besides one for the clock, none ancient. Registers from 1559.

BENTLEY, GREAT. A pleasantly undulating parish, with an unusually large village green, covering some 42 acres, around which most of the houses are distributed.

The church (St. Mary) is built of ragstone, and shows a Norman origin in its doorways and other details; but the fabric generally is in the style of the fourteenth century, when it was evidently subjected to much alteration. The restoration of 1874 is also responsible for certain innovations on the original, though perhaps balanced by the work of 1904, and the disclosure of the fine oak roof previously concealed by the nave ceiling.

There is a light ring of eight bells, none really ancient, and two dating from 1897, in commemoration of Queen Victoria's Diamond Jubilee. Registers from 1558.

BENTLEY, LITTLE (3 m. north of the larger village) has an interesting church (St. Mary) of brick and ragstone, mainly of fourteenth-century date and style. There is a ring of five bells in the west tower. The rood-loft and stairway remain. Note also the (mutilated) brass, with effigies, to Sir William Pyrton, "Captain of Guisnes in Picardy" (1490), and Catharine his wife (1501). Registers from 1558.

(See Watson's "Tendring Hundred in Olden Time.")

BERDEN (6 m. from Newport), on the Herts border, was the seat of a small Austin Priory, founded originally as a hospital early in the thirteenth century, and burnt down in the year 1300. The buildings were, however, replaced, under the stimulus of a forty days' indulgence to contributors; and in 1343 the patronage was granted to the abbey at Saffron Walden, whose fate the house shared, or anticipated, at the Dissolution.

The parish church (St. Nicholas) is a cruciform building of flint, with west tower containing four bells. It is mainly of the fourteenth century, but shows some good thirteenth-century work in the chancel. There was an extensive restoration, not in the best possible taste, in 1868. Note the brass to William Turnor (1473) with his two wives;

also the chest-tomb with brasses to Thomas Thompson (1607) and family. Registers from 1715.

The quaint old custom of electing a boy-bishop on St. Nicholas' Day (6 December) has recently been revived in the parish.

Near the church stands the Elizabethan manor-house (c. 1650), now a farmhouse, still called *The Hall*.

BERECHURCH, otherwise *West Donyland* (2 m. from Colchester) is a small ecclesiastical parish within the borough and rural deanery of Colchester. The church (St. Michael) is a brick and stone building of no special interest, but contains, in the north chapel, a fine monument to Sir Henry Audley, with recumbent effigy in armour, which was erected in 1648, during his lifetime. The one bell was cast in 1876, in place of an early fourteenth-century bell, which was unfortunately cracked beyond repair. Registers from 1664.

BERGHOLT, WEST (3 m. from Colchester). The antiquity of the place is proved by the Paleolithic implements found within the parish, where the remains of a circular entrenchment would seem to indicate Roman occupation.

The stone church (B.V.M.) has a Norman arcade, resting on massive piers of the same age, between the nave and south aisle; otherwise the building is mostly of the fourteenth century. The small wooden belfry contains one bell, cast in 1883 in place of its badly cracked predecessor by Henry Jordan (d. 1470). A copy of the old inscription is preserved in the church: *Vox Augustini sonet in aure Dei*. Registers from 1598.

BIRCH (3 m. from Mark's Tey). The two parishes of this name, distinguished as Great and Little, are now united ecclesiastically with Layer Breton, the whole under the Rector of Great Birch.

The church of Little Birch has long stood as an abandoned ruin in the park of Birch Hall. The church at Great Birch (St. Peter) was entirely rebuilt in 1850, with a lofty spire containing the old bell of 1737. Registers from 1560.

BIRCHANGER. The small parish, on the Herts border, lies between Stanstead and Bishop's Stortford, the respective railway stations being about equidistant (2 m.) from the village. The church (St. Mary) is built of flint, and consists of nave and chancel only, with an arch in the west gable containing one (modern) bell. Origin-

ally there was a round tower, which was superseded by a wooden turret; and, when the church was restored in 1848, the four old bells were sent away—exactly where is uncertain, though there is a tradition that they went to Farnham in the same neighbourhood. Norman work appears in the three doorways to the nave, and in the remaining loophole window. The chancel dates from the thirteenth century, and has four lancets and a small piscina of that age. The east window, however, and others in the nave, are sixteenth-century insertions. Modern work is also in evidence, and open to the criticism of over-restoration. Registers from 1688.

BIRDBROOK. This pleasant village, on a height near the source of the Colne, has a small church (St. Augustine) of Norman origin, with a thirteenth-century chancel, and an embattled tower, bearing a timber spire, and containing three bells. There is a square Norman font, but nothing of very special interest, either in the fabric or its contents, though attention is usually called to two monumental inscriptions. One of these is to Robert Hogan, who had seven wives, the last of whom he married on 1 January 1739. The other is to Martha Blewitt, once landlady of the Swan Inn, who is quoted as "Ye wife of 9 husbands successively, buried 8 of y^m, but last of all ye woman dy'd allsoe, was buryd May 7, 1681." Registers from 1663.

At *Watsoe Bridge* in this parish there are remains of an earthwork supposed to be part of a Roman encampment.

BOCKING. The parish embraces an important part of Braintree, and the valuable living (Rectory and quasi-Deanery) is a "peculiar" in the patronage of the Archbishop of Canterbury, the chief o several directly pertaining to him in Essex and Suffolk. The church (St. Mary) is a large, imposing structure of flint and stone, mostly in the late fifteenth-century style, comprising nave and chancel, with aisles to both, a fine south porch, and massive well-proportioned west tower. There are now nine bells, the oldest and most interesting of which is the clock-bell. It is inscribed *Nomen si bueris quius vocor ipse ricardus*, and the marks show it to be the work of John Tonne, a founder of the early sixteenth century. The church contains several mural monuments, and brasses to John Doreward (1420) with Isabel his wife, and to Oswald Fitch (1612).

The list of rectors includes John Gauden, appointed by the Parliament to the Deanery of Bocking in 1641, afterwards successively

Master of the Temple, Bishop of Exeter, and Bishop of Worcester, and claimant to the authorship of the famous " Eikon Basilike."

The Chapel-of-ease (St. Peter) was erected in 1897, and the District-Chapelry constituted in 1906.

BORLEY (1½ m. from Long Melford; 2 m. from Sudbury) has a small stone church (dedication unknown), apparently of thirteenth-century origin, with chancel and south porch of Tudor brickwork. The fifteenth-century west tower contains two bells dated 1574 and 1723, the first bearing an inscription to St. Edmund. The Waldegrave family have several large monuments, the most imposing of which is a marble composition 14 feet high, enclosing the recumbent effigies of Sir Edward Waldegrave (1561) and his wife Lady Frances (1599), beneath a cornice resting on six Corinthian columns. Registers from 1652.

BOXTED (4 m. from Colchester) is pleasantly situated on the Stour. The church (St. Peter) is a brick and stone building, over-restored in the pseudo-Romanesque style, with little historical or architectural interest about it. Two monuments, however, are to be noticed; one to Nathaniel Bacon (1600); and another to Sir Richard Blackmore (d. 1729), Court physician to William III and Queen Anne, and author of numerous works on medicine and theology, besides poems which nobody reads to-day. There are two bells (formerly three) dated 1714 and 1812. Registers from 1559.

BRADFIELD. The village, on high ground overlooking the Stour estuary, has a cruciform church (St. Lawrence) of brick, chiefly in the fifteenth-century style, though qualified to some extent by the restorative work of 1841. It contains memorial tablets to members of several old resident families, including one to Sir Harbottle Grimstone (1683), who was born in the parish, and held office as Master of the Rolls from 1660 to 1667. Joan Rysby, *née* Harbottle, is commemorated in a brass plate dated 1598. There is one bell (left from the original three) bearing a doggerel inscription in English and Latin, and apparently of fourteenth-century date. Registers from 1695.

<div style="text-align:center">(See " Essex Arch. Trans.," N.S., vol. iii.)</div>

BRADWELL-BY-COGGESHALL (3½ m. from Braintree) has a small Norman church (Holy Trinity) of nave and chancel, with a timber belfry holding three bells, all by Miles Graye, the seventeenth-

century founder. Objects worth notice are the fifteenth-century carved oak rood-screen, and stately monuments to the Carter and Maxey families, one with kneeling effigies. Registers from 1704.

BRAINTREE. The parish church (St. Michael) dates from the thirteenth century, when William de Santa Maria, Bishop of London (1199-1221), secured from King John the Charter which made Braintree a market-town. Until recent years the remains of an ancient sanctuary were to be seen on Chapel Hill ($\frac{1}{2}$ m. north-east), which were supposed to have been part of the pre-Conquest church, neglected and allowed to drop into ruin when the present building was erected. Even that has suffered a good deal from neglect, notably from 1836 to 1853, during the tedious proceedings in the " Braintree Church-rate case "; but in 1864-6 it was put through a drastic course of restoration. The fabric stands on the site of an ancient encampment to the south of the town, and consists of chancel, nave, and aisles, with a fine west tower containing eight bells, besides one for the clock. The tower, which appears to be the chief surviving feature of the original building, bears a lofty broached spire, probably a fourteenth-century addition. The turret for the rood-stair remains, and divides attention with the two-storied sacristy on the north, and a curious recess in the outer east wall of the south chapel. This recess is supposed to have been used for washing the pilgrims' feet on their road to Walsingham and other shrines in the Eastern Counties. Registers from 1660.

(See " The Builder" of October 31, 1903, for a full illustrated account of the church, by Dr. J. C. Cox.)

BRAXTED, GREAT (3 m. from Witham). The church (All Saints) is a building of great age and interest, in a delightful situation within Braxted Park. The oldest work appears in the walls, which are built of an amalgam of pudding-stone, pebbles, and Roman tiles, and are certainly of Early Norman date, if not anterior to the Conquest. There is a window on each side of the nave of the same period, to which the chancel-arch also belongs, though the chancel itself was evidently extended in the thirteenth century, when the tower would seem to have been first erected. It has three lancet openings of that age, but shows signs of alterations in the following century. The square wooden belfry at the summit, crowned with an octagonal shingled spire, contains two modern bells, in place of an old ring of three, which have disappeared. To the south of the chancel

there is a fifteenth-century window, said to have been introduced to throw light upon the rood, in the absence of the usual east window. Part of the old rood-beam remains, with a small arched opening in the south wall below, probably once a squint. Note the original piscina, and the Jacobean railing to the sanctuary. The north transept and vestry (of brick) are modern additions. Registers from 1558.

BRAXTED, LITTLE (1 m. from Witham). The church (St. Nicholas) stands on gently rising ground apart from the village cottages. Built *c.* 1120, it is in the Trans. Norman style, and consists of nave, chancel (with apsidal termination), south porch, and small wooden belfry at the west end of the roof. There are two bells of unknown date, but obviously ancient, and of remarkable shape, each diminishing rapidly towards the crown, where the diameter is unusually contracted. The clappers are also peculiar, being made in the form of clubs, but without any special enlargement at the striking ends. The chancel measures 18 ft. 2 in. by 16 ft. 3 in., and has a perceptible inclination to the south-east, the direction being towards the point in the horizon where the sun rises on St. Nicholas Day (6 December), a compromise on strict orientation, with a mystic significance, of which there are other examples in England. The walls are 2 ft. 8 in. in thickness, and are mainly composed of pudding-stone, with an admixture of rubble. The total length inside is only 45 feet. On the north curve of the apse one of the original round-headed windows remains; but elsewhere they have been altered into thirteenth century lancets, in common with the masonry of the doorways.

The entrance is by the south door, which is protected by a porch, an ingenious structure of woodwork, set up in 1535, on the strength of a bequest by Thomas Roberts for that and other purposes. His parents are commemorated in a fine brass, let into the chancel pavement, displaying the effigies of William Roberts, his two wives, and five daughters, with a Latin inscription in Gothic characters (1508). The family held the estate for several generations from 1480, the last resident member being the Thomas Roberts (d. 1680) whose plain tombstone may be seen just outside the chancel gate. After his death the property was sold to the Ayletts, also benefactors of the church, who probably gave the Communion vessels in 1689. During the seventeenth and eighteenth centuries, the fabric suffered much from innovation and neglect, but was thoroughly cleaned and strengthened in 1856. The painting (largely allegorical) on the walls

and the stained windows date from 1881, when the Rev. Ernest Geldart was appointed to the rectory, and devoted himself, as an artist as well as a clergyman, to the decoration of the interior. The north aisle and vestry were added in 1884. There is a fairly complete list of rectors from *c.* 1350. Registers from 1730.

(See Buckler's " Essex Churches " (1856) and Geldart's " Story of the Parish Church " (1886).)

BRIGHTLINGSEA. The church (All Saints) occupies an elevated site about a mile north of the town. It is a fine building of flint, with stone dressings, comprising chancel with chapels, nave with north and south aisles, and a west tower, rising to the height of 100 ft., including the pinnacles. The fabric ranges in date from the thirteenth to the fifteenth century, the Perpendicular style prevailing, with an element of modern work, consequent on the restoration necessitated by the fall of the nave roof and clerestory in 1814. Interesting features are the various niches in the walls and piers within; and the diagonal buttresses to the tower, where as many as thirty-two have been counted. There is a conspicuous marble monument in the chancel to Nicholas Magens (1767); a number of brasses to the Beriffe family (1496-1578); and a series of tablets to parishioners who have lost their lives at sea. The sacristy windows are doubly barred, a detail which is probably accounted for by the rich collection of plate and vestments formerly possessed by the church. It has still two silver chalices of 1560, but the rest of its old treasures are gone, except the fourteenth-century bell in the tower, the survivor of a ring of five. It is inscribed: *Dulcis sisto melis vocor campana*, with the word *Michaelis* below. The ancient sanctus-bell (blank) remains unhung in the belfry, in the companionship of ten tubular " bells " (*falsi nominis*) introduced in 1889. Registers from 1697.

The district church of St. James was erected in 1837.

BROMLEY, GREAT (3 m. from Thorington). The church (St. George) is a fine building of rubble, flint, and brick, in the fifteenth-century style, consisting of chancel, clerestoried nave with aisles, south chapel, and west tower containing six bells. Note the elaborately carved roof, and brasses to William Bischopton, priest (1432), and John Hubbarde (1537) with his family. The fabric has been well restored. Registers from 1559.

BROMLEY, LITTLE (3 m. from Ardleigh) has an interesting little church (St. Mary) consisting of nave and chancel of Norman date, and a fine west tower, added in the fifteenth century. There is a ring of four bells, two quite modern, and two by Robert Burford (d. 1418), inscribed respectively:

Sancta Katerina ora pro nobis, and
Nomen Domini benedictum.

Note the remaining Norman lights, good Purbeck marble font, and several monuments. Registers from 1538.

BROXTED (3½ m. from Elsenham) is a well-timbered and highly cultivated parish in a thoroughly rural part of the county. The church (St. Mary) is a small stone building, consisting of thirteenth-century nave and chancel, with numerous lancet windows of that age, and north aisle of three bays, an addition of the following century. There are four bells, three of 1632, and one of 1688. Note the elegant little niche in the nave, and the Jacobean pulpit. Considerable restoration was effected in 1876. Registers from 1654.

BULMER (2 m. from Sudbury). The church (St. Andrew) shows various architectural styles. The chancel is the oldest part, with triple sedilia, piscina, and rood stairs, all apparently of the fourteenth century. There was, however, much restoration in 1883, when every window was rebuilt, and again in 1891, so that we have a good deal of modern work in this part of the fabric. The nave, with north aisle of three bays, carved oak roof, and north porch of timber, are of the fifteenth century, as is also the tower. It is decorated with flint chequer-work on the exterior, and contains four bells dated 1600, 1619, 1707, 1723, the first and last of which were recast in 1903. Registers from 1559.

BUMPSTEAD, HELIONS (3½ m. from Haverhill). A large village, pleasantly situated on the Essex border, where it touches the counties of Suffolk and Cambridge. The church (St. Andrew) is a clerestoried building in the Early English style, with aisles and embattled west tower. The tower fell in 1812, but was soon substantially rebuilt of red brick. An entry in the parish register informs us that in 1883 there were five bells, all by Miles Graye, to which a sixth was added in the following year, thus making up the present ring, supplemented by the clock-bell in 1838. Registers from 1658.

BUMPSTEAD, STEEPLE (2 m. from Sturmer). The parish lies immediately to the south-east of that just mentioned, and takes its distinctive name from a " steeple " (Anglo-Saxon *stepel* = a tower), not belonging to a church, but probably to some ancient stronghold near Haverhill, where the remains of an earthwork are still to be seen. The church (St. Mary) is a well-proportioned clerestoried building, consisting of chancel, nave with aisles, and embattled west tower, with five bells. Norman work appears in the lower portion of the tower, but the fabric generally is in the Perpendicular style. Features to be noted are the elaborately carved roof to the south aisle; the rood-stair, with parts of the old screen; a "low-side" window; benches with poppyhead ends; and a quaint old almsbox. There are fine monuments to the Bendyshe family (early eighteenth century), whose seat was at *Bower Hall*, now modernized. *Moyns Park*, the seat for nearly four centuries of the Gent family, is a very fine piece of Tudor architecture, chiefly erected in 1580. Registers from 1676.

BURES, MOUNT. The nearest railway station (1 m.) is at Bures St. Mary, usually called " Bures " simply, which lies on the northern side of the Stour, in Suffolk. The suburb of *Bures Hamlet*, though on the opposite side of the river, and therefore within the county of Essex, belongs to the same parish. Adjacent to it is *Mount Bures*, in the archdeaconry of Colchester, which owes its distinctive prefix to an artificial mound near the church, marking the site of an ancient stronghold of unknown origin. It covers about an acre and a half of ground, surrounded by a dry moat some 10 ft. in depth, above whose level the earthwork rises to a height of 48 ft. on the west, and 38 ft. on its eastern side. The church (St. John) is a Norman structure of stone and brick, with a central tower, having a narrow rounded arch on its eastern and western side for communication with the chancel and nave respectively. The tower was rebuilt, and the transepts were added to it in 1875, when the double piscina, now in the chancel, was discovered. There are two ancient bells, one by Henry Jordan (d. 1470), inscribed, *Sancte Necolae ora pro nobis*; the other by Robert Burford (d. 1418) inscribed: *Sit nomen Domini benedictum.*

Formerly there were four bells, two of which are said to have been sold to meet the expense of repairing the tower when the spire was taken down in the eighteenth century. Registers from 1540.

(See " Essex Arch. Soc. Trans.," N.S., vols. i and iii; and " The Essex Review " for 1893.)

CANFIELD, LITTLE (Easton Lodge Station). The church (dedication unknown) was entirely rebuilt in 1856, but still retains some old features, *e.g.*, the plain Norman south doorway; two elegant double-light fourteenth-century windows in the nave; oak rood screen of the same age, and fifteenth-century south porch. There are brasses to William Fytche (1578) with his two wives and nine children; and to Ann Pudsey (1593) with her son Ralph, of Gray's Inn.

The modern work is commended for its general excellence, especially in the carving about the tower arch and chancel, and the stained windows, with Decorated traceries, in the chancel walls. The tower and spire were included in the reconstruction, and two bells were added in 1908 to the two of seventeenth-century date which were already there. Registers from 1560.

CHAPPEL, on the banks of the Colne, was once a chapelry of Great Tey, whence its original name. It was, however, constituted a separate parish as far back as 1553, and has acquired the alternative name of *Pontisbright*, the parishioners still having the privilege, *quantum valeat*, of electing their own clergyman. The small stone church (dedication unknown) is said to have been erected in 1352, the wooden belfry and short spire, with two bells, being later additions. Registers from 1538.

CHESTERFORD, GREAT. A large village, formerly a market-town on the Cambridge border. Its antiquity and importance are shown in the collections, divided between the museums at Saffron Walden and Audley End, of Palaeolithic and Neolithic implements, Roman pottery, tesserae, etc., dug up from time to time within the parish, mostly in the series of excavations undertaken between 1848 and 1861.[1]

The church (All Saints) is a fine stone building of thirteenth-century date, much restored, comprising chancel and clerestoried nave, both with aisles, and embattled west tower, containing six bells. In an open frame above it the clock-bells are suspended, modern with the exception of the hour-bell, which is apparently of late fifteenth or early sixteenth-century make, and is inscribed with the angelic salutation: *Ave Maria gracia plena*. Few traces of the Early English work remain beyond a blocked up lancet in the north

[1] See " Journal of British Arch. Assoc.," vols. iv and v, and " Journal of Royal Arch. Inst.," vol. vi.

chancel wall; but the later styles of Gothic are well illustrated throughout the fabric. Note the fine oak roof to the south aisle. There are several interesting brasses, including one to a lady in quaint costume (*c.* 1530), the inscription on which is gone; and another of small size to John, seventh son of Lord Howard (1600), an infant of twelve days, represented in swaddling clothes. There are also some seventeenth and eighteenth-century brass tablets. Registers from 1586.

CHESTERFORD, LITTLE, lies a mile to the south-east of the larger parish. The church here (St. Mary) consists merely of nave and chancel, under one roof, with an arched gable-turret holding two bells. In 1855 the fabric was restored. It is of thirteenth-century date, and has a doorway and three lancet lights of that age, other windows being later. Note the old wooden sedilia, and chancel-screen with open cusped panels; also a good brass (1462) to George Langham and Isabel his wife, unfortunately minus the inscription. Registers from 1559.

CHICKNEY (3 m. from Elsenham). The church (St. Mary) is a small rubble building of early, possibly Saxon origin, consisting of chancel, nave, and lofty west tower. Most of the fabric is, however, of the thirteenth century, and retains several original lancets. Other windows are later, *e.g.*, the east window and those in the tower, which are traceried in the Decorated style.

The chancel has a credence table, small aumbry, and trefoiled piscina; and has fortunately regained the old lost *mensa* of the altar, which was discovered during the restorative work of 1858, identified by the five crosses upon it, and replaced on the holy table. Note the squint, and interesting early font. There are two bells, both by John Kebyll (late fifteenth century), one bearing his shields only, the other inscribed *Ad Celi Syna perducat nos Caterina.* The third word probably refers to the legend about the translation of St. Catharine's body to Mount Sinai. Registers from 1554.

CHISHALL, GREAT (7 m. from Audley End). The parish is pleasantly situated in the north-west corner of Essex, at a point where the county touches the boundaries of Herts and Cambridge. To the latter Chishall was transferred for civil purposes in 1895, leaving the ecclesiastical parish to its old jurisdiction. The church (St. Swithin) is a flint and stone building, consisting of chancel,

clerestoried nave with aisles of four bays each, south porch, and embattled west tower. Almost the whole of the fabric is in the fifteenth-century style, with square-headed windows of that period, and only a trifling element of earlier (Decorated) work. The sanctus bell-cote still exists, empty, above the east gable of the nave. In July 1892 the tower collapsed, but the five bells were uninjured, and were replaced when the damage was repaired in 1897. Note the old stoup on a carved pedestal within the porch; and the stairway in the side wall, which formerly led to an upper chamber, now thrown into the porch itself. Registers from 1583.

CHISHALL, LITTLE (5 m. from Royston) lies to the south of the larger parish, in an equally well-wooded and hilly district. The church (St. Nicholas) is a small flint building, with slight indications of a Norman origin in the west part of the chancel, and a small splayed light in the north wall. The west window is a good example of Decorated work; but the features are mostly of the fifteenth century. The contents are meagre and of no special interest. One bell only, dated 1774. Registers from 1577. The rectory is held conjointly with Heydon (*q.v.*).

CHRISHALL (5 m. from Audley End). The parish lies among the chalk hills bordering on Cambridgeshire, and is interesting to the antiquary for the moats and earthworks scattered about it; also as a field which has yielded many precious relics of the Bronze age, now added to the collections in the British Museum. The church (Holy Trinity) is a large flint building on an eminence, consisting of chancel, clerestoried nave with aisles, north and south porches, and west tower, with low spire, containing four bells. Most of the fabric belongs to the time of Edward III, but shows fifteenth-century work here and there, *e.g.* in the windows, chequered diaper at the top of the tower, etc., while the restorations of the nave in 1868-69, and of the chancel in 1878, have given a certain air of modernity to the whole. Among its ancient features the rood-stair remains; also the font, and an elegant piscina in the south aisle. In the same aisle, under an arched recess, there is a well-preserved stone effigy of a lady, supposed to be Lettice Martin (d. 1562). There are a few brasses; one to a lady (*c.* 1450); another to a civilian and his wife (*c.* 1480); and a fine example (*c.* 1370) to John de la Pole and Joan his wife, *née* Cobham, with life-size effigies, holding each other by the hand, under a richly crocketed canopy. Registers from 1662.

CLACTON, GREAT (1 m. from Clacton-on-Sea). The parish has a fine church (St. John Baptist) consisting of nave and chancel, each with north aisle, and a massive west tower, bearing a timber belfry and spire. The body of the fabric has very thick walls, intermixed with a good deal of Roman tile, betokening Norman work, which also appears in the north and south doorways (the former more richly ornamented), and several windows. Some, however, are modern imitations, for the church has been extensively restored, and much new work introduced, notably in 1865, when the north aisle was extended along the chancel, and a brick chancel-arch erected. The tower dates from the fifteenth century, and contains five bells. Note the old carved oak bench ends, and the (fourteenth century?) octagonal font, with figured panels. Registers from 1560.

CLACTON, LITTLE (3 m. from Clacton and Thorpe). The church here (St. James) is a small stone building, consisting merely of chancel and nave, with a wooden turret at the west end, containing three bells. The oldest of these (fifteenth century) is inscribed *Sancta Margareta ora pro nobis*. The fabric generally dates from the thirteenth century. Registers from 1538.

CLACTON-ON-SEA. The ecclesiastical parish was formed out of Great Clacton in 1878, when the church of St. Paul, erected three years earlier, was consecrated. The fabric (since enlarged) is in the Early English style, and is interesting as an example of the use of artificial stone, or concrete, as a substitute for natural stone for building purposes. There is one bell, dated 1813, which was purchased from a chapel in Chelmsford, demolished when the church here was built.

The district of St. James, made up of portions of this parish and Great Clacton, was separately constituted in 1907.

CLAVERING (4 m. from Newport). A large parish on the Stort, a tributary of the Lea, forming in its course part of the north-west boundary of Essex. The church (SS. Mary and Clement) is a fine building of late fourteenth-century date, in the Transitional style between Decorated and Perpendicular, with a marked prevalence of the latter. The fabric comprises chancel, nave arcaded in five bays, north and south aisles, north porch, and massive west tower, the walls embattled throughout. The chancel, largely rebuilt in brick, has an elaborate fourteenth-century rood-screen, and a good piscina

of the same age. In the north aisle there is an ancient stone effigy, cross-legged, clad in a suit of chain-mail with surcoat. Note also the octagonal Purbeck font, and richly carved Elizabethan pulpit. There are several seventeenth-century marble monuments, and some older brasses, but none of special distinction. The five bells are all modern. Restorations were effected in 1877 and 1893. Registers from 1555.

In the neighbourhood are the remains of a considerable earthwork known as *The Castle*. (For plan and description see " Vict. County Hist. of Essex," vol. 1.)

COGGESHALL, GREAT (2½ m. from Kelvedon). The quaint old town on the Blackwater is supposed to have been the Roman *Canonium*, and many Roman remains have been discovered in the neighbourhood. Among the curious old houses of timber and plaster, the former residence of Thomas Peaycock (d. 1580) is conspicuous for its fine carving and panelling.

The church (St. Peter-ad-vincula) is a splendid building of flint and stone, in the fifteenth-century style, comprising nave and chancel, both with aisles and clerestory windows, south porch, and embattled west tower (with corner turret) containing a ring of eight bells. The porch is a particularly good example of its date and style, with fine vaulted roof, and a chamber above. The chancel has three sedilia, and a noble seven-light east window. In the adjacent south chapel there is a piscina; and a holy water stoup by the doorway. There are some fifteenth and sixteenth-century brasses, including one to the Thomas Peaycock above-mentioned. Registers from 1584.

COGGESHALL, LITTLE lies on the south side of the Blackwater, and is now a separate ecclesiastical parish. Near the river are the remains of a Cistercian Abbey, founded by King Stephen and Queen Maud in 1142. That the ruins have been exploited as a quarry by later builders seems clear from the disorderly state in which they are scattered about the ground; and the picturesque Tudor mansion which stands near is known to have found its materials in the old Abbey walls. The most important survival of the general wreck is the fragment of an arcade, with one pointed arch erect, built of curious unmoulded bricks, said to be the earliest specimens of brickwork made in this country after the Roman occupation. Brick appears again in the early windows of the church (St. Nicholas), which has every appearance of equal age with the Abbey. After a long period of neglect, the fabric was given up some

years ago by the owner to the Vicar of Great Coggeshall, who then held the two parishes; and in 1897 it was admirably restored by the late Mr. Bodley. It is a simple little building of flint and stone, consisting merely of nave and chancel, with lancet windows in both, those at the extremities being triplets. The quadruple brick sedilium is specially interesting.

(See the "Chronicon Anglicanum," ed. J. Stevenson (1875) for Abbot Ralph de Coggeshall's memorials; "Essex Arch. Soc. Trans.," N.S., vol. ix, for an illustrated paper on the old timber houses. Dale's "Annals of Coggeshall," and Beaumont's "Hist. of Coggeshall" are general authorities.)

COLCHESTER, on the right bank of the Colne, which partly encircles it, and is here crossed by three bridges, is a town second to none in England for antiquarian and historical interest. Before the Roman conquest it was the chief seat of the British king Cunobelin (the *Cymbeline* of Shakespeare) who here established a royal mint, and chose it for his capital in preference to Verulanium (St. Albans), probably on the strength of its position between the river and the sea. After the invasion of Claudius in A.D. 44, its importance was recognized by the victors in fixing upon it for the foundation of a *colonia*, whose walls and other remains still bear witness to the extent and dignity of their settlement. The local museum abounds in memorials of their occupation—tesserae, vases, lamps, sepulchral urns, sarcophagi, etc., turned up in successive excavations in the town and neighbouring cemeteries—while their ruined buildings have furnished their successors with abundant material for the churches and other structures since erected on the site.

In the Domesday Survey a full account is given of the place, with a census of its inhabitants, which the student will be interested in comparing with the modern returns, as well as with those made early in the thirteenth century (remarkable for minuteness of detail) on two occasions when taxation was imposed. In the contest of that period between King John and the barons, the castle was occupied in turn by each of the contending parties; a piece of history which repeated itself during the Civil War of the seventeenth century. Then the Royalists took possession of the stronghold, and held it from the middle of June till the 27th of August 1648, when they found themselves starved out, and surrendered to the Parliamentary army under Fairfax; and their Generals (Sir Charles Lucas and Sir George Lisle) were shot the next day before the castle walls. An obelisk now marks the scene of a tragedy, sometimes referred to as the turning

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point in the fortunes of Colchester, which, with all its advantages, has never become the county town, nor recovered the special glory of its prime.

The town walls unquestionably date from the time of Claudius, though no doubt owing much also to later builders in the way of renovation. Enclosing an area of 108 acres, the total length was little short of two miles, a marvellous feat in building construction, which can still be traced throughout the greater part of its course. The average thickness is from seven to eight feet, and the height, though now reduced to about one-half of the original, reaches considerably over ten feet at various points in the circuit. The main substance employed is the argillaceous limestone, or species of natural concrete, which forms into the nodules known as *septaria*, and occurs abundantly in the London clay, and off the Essex coast, particularly in the neighbourhood of Harwich, where it is washed out of the cliffs by the action of the sea. Intermixed with layers of baked tiles, the whole was bound together into a solid mass by the impervious mortar made from the pounded stones themselves, still largely used in the manufacture of "Roman cement," as it is appropriately called after its inventors.

The secular history of the town centres in the Castle, whose keep, by far the largest in England, yet "frowns superbly o'er the soil," like some gigantic mourner at a monarch's grave. Erected by Eudo Dapifer, the Norman lord to whom the land was granted after the Conquest, there seems no reason to doubt the tradition that Bishop Gundulf of Rochester (1077-1107), was the architect, as he unquestionably was of the White Tower in London, and of the Norman Cathedral for his own diocese (*vide* the "Textus Roffensis," and Dr. Hook's "Life of Gundulf," "Archaeological Journal," vol. xxi.) It was built on the northern slope of the hill commanding the town, and enclosed in an earthwork of irregular pentagonal form, probably of Saxon (or even of British) origin; although we are not aware of the discovery of any pre-Norman relics in the excavations made on the spot. The surviving keep is in the shape of a parallelogram, measuring 140 ft. on the east and west sides, and 102 ft. on the north and south, exclusive of projecting buttresses, etc. Its walls are composed of rubble, claystone, septaria, Barnack oolite, and Kentish rag, with a large intermixture of Roman bricks, and show an average thickness of 30 ft. at the base, and 11 ft. at the summit, and a remarkable solidity of structure throughout, particularly noticeable on the northern side, where the masonry in places is even 31 ft. thick. The

chief entrance is under a bold round arch on the southern side, still showing the grooves for the portcullis, within which there is a recess in the wall, probably intended for the warder's seat. An ample winding staircase, 16 ft. wide, leads to the main floor, and an extension is carried upwards to the top of the walls, from which a good view may be obtained over the town and surrounding country. The chapel is gone, the structure which goes by that name being merely the crypt, a vaulted chamber with semicircular apse, projecting at the southeast angle. The castle is now the seat of the Colchester Museum, an unusually rich collection of antiquities, with a library, the nucleus of which was laid by the bequest of Archbishop Harsnett in 1631, the whole being the joint property of the local corporation and the Essex Archaeological Society.

The scope and purpose of this work precludes our dwelling on the secular side of Colchester history, from which we pass, with this brief notice, to a description of the local churches, taking them in the alphabetical order of their dedications:

All Saints (High Street), restored in 1861, is a good building of flint, the chancel, nave, and aisle dating from the fourteenth-century (Decorated) age, the tower (containing five bells) being a somewhat later addition, with Perpendicular features. The Registers begin in 1610.

Holy Trinity (Culver Street) is far richer in antiquarian interest. Its lofty square tower bears unmistakable Saxon characteristics, *e.g.*, in the western doorway, with its angular pointed arch, the small double lights, round-headed and splayed outwardly; the whole structure showing a free use of Roman brick, especially noticeable in the windows and angles of the walls. The same material appears in the body of the church, where the windows are in the styles of the fourteenth and fifteenth centuries. The monument which attracts most attention is that to the famous William Gilbert (1540-1603), a native of the town, and the precursor of modern scientists in " electricity," a word which he has the credit of coining. The church possesses an ancient mazer, or drinking-bowl, said to be of the time of Richard II. There is one bell, made by Miles Graye in 1633.

St. Giles, in the street of the same name, was almost entirely rebuilt in 1907, when a new chancel and chapels were added to the Norman fabric. Parts of this remain on the south side of the nave, with the usual element of Roman tiles, built into the corners and into a small light in the wall. It is also conspicuous in an arch between the nave and the tower, the base of which is clearly older than

the crude woodwork in the upper part. The porch (*c.* 1500) is of brick. The central object of interest is the stone bearing an inscription, the gist of which is as follows: "Under this marble lie the bodies of the two most valiant captains, Sir Charles Lucas and Sir George Lisle, knights, who were by command of Sir Thomas Fairfax in cold blood barbarously murdered."

St. Helen's Chapel (Maidenburgh Street), founded in 1070, is a small building of flint, with intermediate courses of Roman brick. It was reclaimed a few years ago, and equipped as a chapter-house for the Colchester clergy.

St. James (East Hill), restored and largely rebuilt in 1871, has lost much of its interest in the process. There is a good deal of Roman brick in the tower, nave, and aisles, the oldest parts of the church, the rest of which is a reproduction of the late fourteenth century (Decorated) Gothic. There are brasses to John Maynard, alderman and clothier (1569) and Ales his wife (1584); and a marble monument, with recumbent effigy, to Arthur Winsley, alderman (1727), who left the sum of £250 to erect it. The Registers date from 1560.

St. Martin (West Stockwell Street) has also suffered by restoration, viz., in 1883 and 1891. The work done, on the second occasion in particular, has been justly criticized as a departure from the original design, and an innovation on the English precedent, the altar having been raised considerably above its old level, in the Continental fashion, and a hideous reredos erected behind it—a "counterfeit presentment" of stone in painted wood and papier-maché—which conceals most of the east window. No part of the present fabric appears to be older than the fourteenth century, though there are signs of an earlier church upon the site. These appear in several Purbeck gravestones of Early English character which modern excavations have brought to light in the floor of the chancel and porch, the miscellaneous materials of which the walls are composed (with a large proportion of Roman brick) also indicating a more ancient foundation than that implied in the architectural style, *i.e.*, the "Decorated" Gothic of the later Plantagenet age. The church comprises chancel, with north vestry, nave, with side aisles, porch, and western tower. Previous to the restorations just mentioned the chancel had been less tampered with than any other part of the church, though it appears to have undergone some reconstruction, or extra adornment, in the fifteenth century, when "Perpendicular" windows were inserted, and the fine oak roof was set up. It is

supported by a remarkable timber arch, carried across the chancel, which is thereby separated into two parts, on the ancient principle of marking a distinction between the sanctuary and the choir. The dividing arch has elegant open tracery in the spandrels, and a few inches below there are marks in the uprights on either side showing that a transverse beam has been removed, which probably once held the rood. The nave (also reconstructed in the fifteenth century) is divided into three bays, the arches resting on octagonal columns, with double plinths and richly moulded capitals. At the eastern end of each aisle there is a chapel, somewhat wider than the aisle itself, the roof in both cases running from north to south, thus giving a distinctly cruciform exterior, with the picturesque effect of a gable, at right angles to the main structure, on each hand.

The tower, reduced in height during the seventeenth century, is in a rather dilapidated state. It contains one bell cast in 1645. In the north-west corner there is a small circular staircase, formerly leading to the belfry. Among other details to be noticed are the remains of the rood staircase, by the pier on the south side of the chancel arch proper, and on the opposite side there is a long and narrow hagioscope cut obliquely through the walls between the chancel and north chapel. The sedilia and piscinae are specially interesting, and there is a beautiful fifteenth century font, octagonal in shape, richly panelled and sculptured. The Registers date from 1622.

St. Mary-at-the-Wall (Church Street North) having been seriously injured, or well nigh demolished, during the siege of 1648, was rebuilt in 1714, and further restored in 1871. The lower part of the tower, however, remains *in statu quo ante bellum*, a fine weather-beaten structure in flint and stone (fifteenth century), with an abundance of Roman brick built into it, the whole rather spoilt by the incongruous red-brick belfry which the restorers have placed on the top of it. The ogee-arched western doorway and the window above it are of the same (Perpendicular) age as the tower, and have not been interfered with. Otherwise the church has little antiquarian interest, though the mural tablets and other monuments commemorate some important people, amongst whom figures John Rebow, ancestor of the county family whose seat is at Wivenhoe Park on the Colne estuary. *Sir Isaac's Walk* in the town is named after the Rebow knighted by William III.

St. Nicholas (High Street) is a very fine building in the Decorated style, restored and greatly enlarged by Sir Gilbert Scott in 1875-6, at a cost of £15,000. The spire is nearly 150 ft. in height. Though

the fabric itself is new, care has been taken to preserve some interest-ing features from the old church, *e.g.* the piscina and aumbry, and the most important of the monuments. In the reconsecration (4 July 1876) the name of St. Runwald was added to the first dedication, thus preserving the memory of a small church in the same street, which was unfortunately taken down in 1878, with the ancient Moot Hall that stood beside it.[1]

St. Peter (North Hill) mainly of fifteenth-century date, consists of nave, with aisles of seven bays each, a very small chancel and sacristy, with crypt below, and a tall brick tower (containing a ring of eight bells), a seventeenth-century addition to the body of the church. There are several brasses, most of which are affixed to the walls. The oldest is that to John Sayre (1510), showing him in his aldermanic robes. Others are to Agnes Woodthorpe (1553); John Sayers (1563) with effigy in armour; William Browne (1572); and Richard Sayer (1610); the respective families being included in the memorial in nearly every case. The Registers here date from 1611. Special attention is called to the late thirteenth-century scrollwork of the hinges on the south door, attributed to Thomas, of Leighton Beaudesert (Buzzard), the great artist in wrought iron, whose skill is shown on a larger scale in the grille surrounding Queen Eleanor's tomb at Westminster.

The Religious Houses. Of the several monastic institutions that existed in Colchester before the Dissolution, although there was none sufficiently paramount to exercise the dominating influence felt (for good or evil) in other towns, where a single great foundation held undisputed sway, there were nevertheless two of considerable import-ance. These were the Benedictine Abbey of St. John-Baptist, and the Augustinian Priory of St. Botolph, the remains of which will give us some notion of the ancient grandeur of both, apart from their recorded history. Of this all we need mention here is that the abbey was founded by Eudo de Rie, or Dapifer, in 1096, that its abbot was one of the twenty-eight in England who were allowed to wear mitres

[1] The dedication to St. Runwald (a child-saint whose name is variously spelt) implies a Saxon origin. The church consisted of nave and chancel of almost equal dimensions, with north aisle, extended westwards into a vestry of triangular shape. Severely damaged in the course of the siege, the little building lay neglected till 1760, when it was repaired and equipped again for public worship. When it was pulled down the arcade was transferred to the chapel of St. Albright, Stanway (*q.v.*). A full description of the edifice is given in Buckler's " Essex Churches," with a ground-plan and historical notes.

and sit in Parliament, and that the last (Thomas Beche) was hanged and mutilated on 1 December 1539 for alleged traitorous language to Henry VIII, who at once took possession of the property. St. Botolph's Priory, founded *c.* 1105 by a monk named Ernulph, was the first establishment in this country of the Canons Regular of St. Augustine (of Hippo), otherwise known as the "Black Canons," from the prevailing colour in their habit. In this case, the returns made in view of the suppression, giving the income of the priory as scarcely exceeding £100 a year, it shared the fate of the smaller monasteries, and was dissolved in 1536. That there was some ill-feeling between the inmates of these two rival establishments appears from a serious riot which occurred in the town in the middle of the fourteenth century, when their respective adherents came into open collision in the streets, and their differences were brought to a head. Their disputes were ultimately settled by Urban V, whose pontificate (1362-70) was full of experience in such affairs.

The gateway of *St. John's Abbey* and a portion of the walls are all that remain of that once great institution. The gateway (*c.* 1415) is a square building of stone and dressed flint, unmistakably "Perpendicular" in the upright lines of the panelling which covers the façade and corner pinnacles; the rectangular battlements between them adding to the rather monotonous effect of the whole. Still it is a noble structure; and the arrangement of canopied niches, one on each side of the main entrance, and another in the central wall-space above, between a pair of double-light windows, redeems the exterior from a severity of outline otherwise lacking in variety. There is a small doorway by the side of the lofty state entrance, as usual in important gatehouses, and a fine groined ceiling within. The entire building has been well restored by the Government, who now have it under their care as a National monument.

A complete contrast to it is presented in the picturesque ruin of *St. Botolph's Priory Church*, all that remains of the once extensive group of buildings. The conventual houses have long since been swept away, and the church, which was in use for public worship up to the time of the siege, was then destroyed, leaving us the roofless nave and aisles, with traces of the towers, and a considerable part of the western front. Erected by Norman builders, largely out of Roman materials, in the early Romanesque style, the structure is full of interest to the antiquary and ecclesiologist, besides instructive for the architect. The original dimensions were 108 ft. by 44 ft. The west front, though greatly mutilated, retains sufficient of its old

features to show us the general design. The central doorway is deeply recessed beneath a bold round arch in five orders, consisting of so many layers of Roman bricks, without any embellishment in the way of moulding, an extremely interesting specimen of twelfth-century workmanship. There is a similar (smaller) doorway giving access to the south aisle, and there was once a corresponding entrance to the north, which has been built up. At the extremities of the façade there are fragments of the towers which formerly supported it on either hand. Above the doorways the wall-space is decorated with two parallel rows of semicircular arches, constructed of Roman brick, and intersecting one another so as to produce a series of pointed arches within the round—an accidental combination to which some writers are wont to trace the later development of Gothic architecture into the distinctly pointed forms. The higher stage is ruinous, but evidently once contained a fine circular window in its central portion, supported on each side by others of the ordinary round-headed type. The nave arcade—itself extremely plain—rests on massive circular piers, $5\frac{1}{2}$ ft. in diameter, of rude and simple construction, with a good deal of Roman brick built into them. A certain peculiarity may be noticed in the elevation of the nave walls, where the three stages are apparently reduced to two by an ingenious blending of the triforium with the clerestory.

The Grey Friars (Franciscans) and the Crutched Friars (Trinitarians) had also houses in Colchester, but no vestige of them remains, though the site of the latter is marked by Crouch Street. In addition to these there was a hospital for lepers, founded by Eudo Dapifer, and dedicated to St. Mary Magdalene, to supplement the work of St. John's Abbey. It was dissolved under Edward VI, but reconstituted by James I in 1610, when it was entitled "The College or Hospital of King James." The institution still exists in the modified form of "The Corporation of the Master and Poor of Magdalen Hospital."

P.S.—The chapelry of *St. John* (Early English) Colchester, taken out of half a dozen parishes in the borough, was constituted in 1864. The district of *St. Paul* was formed out of Lexden parish in 1879. For the suburbs of *Greenstead* and *Lexden* see separate descriptions.

(See P. Morant, "The History and Antiquities of the most ancient Town and Borough of Colchester" (1748); Rev. E. Cutts's "Colchester" ("Historic Towns" Series, 1888); Maynard's "Memorials of Old Essex" (1908). Britton's "Architectural Antiquities of England" may be referred to for illustrations of St. Botolph's Priory, and Buckler's "Essex Churches" for descriptions of St. Martin's and St. Runwald's.)

COLNE, EARLS, takes its principal name from the river, and its distinguishing prefix from the de Veres, Earls of Oxford. The church (St. Andrew) is a flint building of fourteenth-century date, but restored by John de Vere, the sixteenth earl, in 1532, and again as recently as 1864. It consists of chancel, nave with aisles, and embattled west tower, which has the mullet of the de Veres carved upon it, and holds six modern bells. Registers from 1559.

COLNE, ENGAINE, lies to the north of the fore-mentioned parish, the prefix in this case coming from the family who held the manor from 1213 to 1367. The church has the same dedication (St. Andrew) as that in the adjoining parish, and also shows the badge of the de Veres upon its tower—an addition (*temp*. Henry VII) to the original Norman building, the whole of which was restored in 1873. Registers from 1629.

COLNE, WAKES (1 m. from Chappel) on the north side of the river, like the neighbouring parishes, owes its distinctive name to a great resident family. The small church (All Saints) is an interesting example of early Norman work, consisting of nave and chancel, to which a timber bell-turret with spire was added in the fifteenth century. There are three bells, one (undated) by Henry Jordan (d. 1470) inscribed *Vox Augustine Sonet in aure Dei*; the others dated 1662 and 1707. Most of the windows are fourteenth-century insertions; but there are still some original narrow splayed lights, set very high in the walls. The old ironwork upon the doors should be noticed. Registers from 1690.

COLNE, WHITE (1 m. from Earls Colne) belonged after the Conquest to the Le Blanc family, whose name, anglicized, it bears. The church (St. Andrew) shows all styles of Gothic from the original Romanesque onwards. The chancel-screen is fifteenth century, the porch and tower sixteenth century, with two quite modern bells, and the pulpit is Jacobean. Registers from 1565.

COPFORD (2 m. from Mark's Tey) has a church (St. Michael and All Angels) of much interest, consisting of chancel, nave with south aisle, and small turret containing three bells. Early Norman work appears in the nave walls and windows, also in the heavy buttresses and round-headed lights of the apsidal chancel, Roman tiles being incorporated throughout. The aisle was added in the fourteenth

century. Both north and south doorways are interesting, one in particular for the ancient iron scrollwork upon the door. There were restorations in 1872 and 1884, the latter revealing an extensive decoration of the walls and ceiling with paintings (*c.* 1150), which have been carefully renewed. Registers from 1558.

CRESSING (1 m. from Bulford). The chief historical interest of the parish lies in its association with the Knights Templars, the site of whose preceptory is marked by the residence known as *Cressing Temple*, situated about a mile south of the village. The church (All Saints), now in the patronage of the vicar of Witham, has signs of Norman work in the walls, but is generally in the fifteenth-century style, and has been much restored in modern times. Relics of the past are the piscina in the chancel, and two old helmets there suspended. There is an alabaster monument to Henry Smith (1607), and his wife, with kneeling effigies in bas-relief; also a brass to Dorcas Musgrave (1610), displaying the figure of the lady, her right hand resting on an hour-glass, and an infant in swaddling clothes at her feet.

DEBDEN (2 m. from Newport) is justly regarded as one of the most attractive parishes in the county, for the picturesque beauty of its undulating and thickly wooded surface. *Debden Hall*, dating from 1785, is a fine mansion of the quasi-classical type, standing in a park of some 200 acres, containing a large lake, out of which flows a tributary stream of the Cam. *Amberdon Hall* (2 m. south) is an old moated house, once an important residence, but now a farm-house. The church (St. Mary) is a brick and stone building, consisting of chancel, nave with aisles, and a belfry, erected on the west end of the roof, in place of the old tower, which is said to have tumbled down in August 1698. The two bells are dated 1786 and 1802, but are really much older. In the latter case the date is merely that of re-casting : in the former it means nothing more than the year when the (fourteenth century) bell was presented to the church by Mr. Trench Chiswell, then owner of Debden Hall, who is also credited with the erection of the belfry, rebuilding of the chancel (injured by the fall of the tower), and general renovation of the fabric. Members of his and the Stonehouse family (of Amberdon Hall) are commemorated in monuments within. Registers from 1567.

(See the Cole MSS., Brit. Mus. Add. MSS. 5806; "East Anglian Notes and Queries," vol. ii, and "Essex Review" for 1895 and 1896.)

DEDHAM (3 m. from Ardleigh and Manningtree). The quaint old town on the Stour was an important seat of the woollen trade in the seventeenth century, but now owes its chief interest to the quiet atmosphere of a past age which pervades it. The church (Blessed Virgin Mary) is attributed to Thomas Webbe and his son John, woollen manufacturers (*temp.* Henry VII), whose trade-marks, with such royal emblems as the Tudor rose, portcullis, etc., are shown upon the tower walls. The large and finely-proportioned building comprises chancel, nave with aisles, north and south porches, and the fore-mentioned west tower, which rises to a height of 131 feet, with battlements and corner pinnacles at the summit, and a carriage-way through the basement, with richly vaulted roof. There is a ring of eight bells, the oldest (by Robert Burford, d. 1418) inscribed, *In multis annis resonet campana Johannis*, the others bearing seventeenth and eighteenth century dates. The uniformity of design and detail throughout the fabric clearly indicates that it was built without inter-ruption, in the late fifteenth or early sixteenth century. In the north aisle is the founder's tomb beneath a fine stone canopy, but the brass inscription (*c.* 1525) is lost. The south porch has a chamber over it, and retains the original well-carved oak door. The rood-stair remains; also the old piscina in the chancel, which otherwise shows much modern work. An interesting relic is, however, preserved in the south wall, in the form of a chimneyed recess, now occupied by the credence-table, but probably intended originally for baking the sacramental wafers. The font is old and good, but the carvings on its panels are much mutilated. Registers from 1560.

DONYLAND, EAST (2 m. from Wyvenhoe). The present church (St. Lawrence) is a white brick building, erected in 1837-8 in place of its predecessor. It is octagonal in shape, and supposed to be an imitation of the chapter house at York Minster, of which it is only a caricature.

The marble monument to Mary Gray (1627) has been preserved from the old church. Registers from 1731.

DONYLAND, WEST. See BERECHURCH.

DUNMOW, GREAT. Almost the only object of antiquarian in-terest is the fine stone church (St. Mary), situated at Church End on the outskirt of the old market-town.

It comprises a spacious chancel, clerestoried nave of four bays, aisles, south chapel, south porch, and embattled west tower containing six bells. The oldest existing part is the chancel (fourteenth century), the rest of the fabric having been added, or reconstructed, at various dates from *c.* 1400 onwards; and much restoration has been effected in recent years, with special vigour in 1873. Features worth notice in the chancel are the extremely good five-light east window, with geometrical tracery; a double piscina; and triple sedilia. The approximate age of the tower is indicated in the structure itself, the battlements and angle turrets having evidently been included in the original design, while the shields of arms (thirteen in number) over the main doorway, show the families who helped to build it, *e.g.*, the Bigods, Bohuns, Bourchiers, Braybrokes, Fitzwalters, Mortimers, and others. The porch is an elaborate piece of late fifteenth-century work, with a holy-water stoup in the entrance, a niche on either side, and a most interesting upper chamber, which is carried through to a gallery in the adjacent aisle. The chapel dates from *c.* 1525. The doorway to the rood-staircase remains. There are also some fragments of old coloured glass, a couple of ancient chests, and a good fourteenth-century font. Registers from 1558.

DUNMOW, LITTLE (¾ m. from Felstead) was once the seat of an Austin Priory, founded in 1104 by Juga Baynard, lady of the manor. The only surviving parts of the conventual buildings are the quire and south aisle of the priory church, which now form the church (St. Mary) of the parish. It consists of the chancel and nave thus provided, and a small belfry (altered from wood into red brick) containing a single bell, dated 1729.

The north wall was rebuilt in recent years, and lancet windows inserted, obviously out of character with those on the unaltered south side, where there are five of late fourteenth century design. Below and between these windows the wall-space is sculptured with foliage, animals, human figures, and angels, on the motive suggested by the *Benedicite omnia opera*. The supposed tomb of the foundress is pointed out in a black stone monument, with a recumbent effigy in white marble upon it, the head supported by angels. More conspicuous, and more certain, is the monument to Walter and Matilda Fitzwalter (1198), bearing the alabaster figures of the knight and his lady. Registers from 1555.

The celebrated *Dunmow Flitch* is associated with the parish, and

some relics of the ceremony are preserved in the church, from which it is now separated.

(See W. T. Scott's "Antiquities of an Essex Parish"; W. Andrews "Hist. of the Dunmow Flitch" (1877); and Harrison Ainsworth's well-known romance.)

EASTHORPE (2 m. from Mark's Tey). A secluded village, with a very small church (St. Mary), consisting merely of a brick-built nave and chancel, and west timber belfry (one bell) surmounted by a short spire.

Note fragments of old stained glass in the windows, and sepulchral recess in south wall. Registers from 1572.

EASTON, GREAT (3 m. from Dunmow). The church (St. John) stands on an eminence overlooking the Chelmer valley. It is a plain flint structure of Norman origin, with fragments of Roman tiles built into the angles of its walls, which are substantial, but somewhat uneven. Both north and south doorways are Norman, though the former (blocked) has a thirteenth-century pointed heading. The latter now leads into the vestry, the public entrance being through the poor wooden substitute for a tower at the west end. More interesting than this belfry are the five bells which it contains.

Three of these are dated 1665, and two (undated) are about a century older. They are inscribed respectively, *Nomen Magdalene campana geret melodie*, and *In multis annis resonet campana Johannis*. In the north wall of the nave there are two large arched recesses of irregular form, the precise purpose of which is open to conjecture. The chancel was restored in 1877, and the fabric generally in 1899. Registers from 1561.

EASTON, LITTLE (2 m. from Dunmow). The manor has been held from Saxon times by a succession of noble families, including some of the greatest names in English history. From 1590 till within recent years it was owned by the Maynards, whose seat *Easton Lodge* (1595), though altered and enlarged, still retains the leading characteristics of a fine Elizabethan mansion. Since 1865 the advowson of both Eastons has been held by the Countess of Warwick.

The parish church (Blessed Virgin Mary?) stands amongst some fine old trees in the park. The fabric, much restored, is of thirteenth-century date, and consists of nave and chancel, north and south chapels, and west tower. There are three bells, besides a (probably

ancient) sanctus bell, a fine piece of casting, but without date or inscription. The treble (*temp*. Edward IV) is inscribed *Vox clara ecce intonat campana* (*vide* note in Weever's "Funeral Monuments," 1631, 3rd ed., 1767).

The north chapel is a modern addition. That on the opposite side, generally known as the Bourchier or Maynard chapel, contains a number of interesting monuments, amongst which is the splendid table-tomb of grey marble to Isabel of York and her husband Henry Bourchier (d. 1483), 1st Earl of Essex. On the slab are two exquisitely wrought effigies in brass, each 5 ft. long, inlaid with coloured enamel. There is a good brass to a priest in vestments (*c.* 1420); and the Maynards have several costly tombs. Registers from 1559.

ELMDON (5 m. from Audley End). The church (St. Nicholas) in this retired village is a flint and stone building, comprising chancel with side chapels, nave with aisles of four bays each, south porch, and embattled west tower, containing six bells. Almost the whole has been rebuilt in the course of modern restorations, the latest in 1906. The style generally is that of the fourteenth century, of which the east window is a good example; though the later (Perpendicular) style is also manifest, conspicuously in the west window, which has the characteristic embattled transoms. The clerestory windows, three on each side, are modern. Among the older contents is the tomb of Sir Thomas Meade, Justice of the Court of Common Pleas (1585); and there are brass effigies to Thomas Crawley (1559), founder of the parochial free-school, with his wife and family; and to a civilian (*c.* 1530) with two wives. Registers from 1618.

ELMSTEAD (2 m. from Ardleigh and Alresford). The church (St. Lawrence—or St. Anne?) is a stone building, consisting of nave, chancel with side chapel, and a low massive embattled tower containing one bell. Norman work is shown in the nave, especially in its fine south doorway. The chancel is in the Early English style of Henry III, with a Perpendicular element in the windows. The wooden effigy of a cross-legged knight (Qy. Lawrence de Tany) in mail armour, represented in the act of drawing or returning his sword, the feet resting in a woman's lap, claims to be the oldest of its kind in the kingdom. Note also the curious brass (*c.* 1500) engraved with a heart borne by two hands beneath a scroll. Registers from 1558.

ELSENHAM has an interesting flint and stone church (St. Mary) of Norman origin, consisting of chancel and nave, with embattled tower (presumably a fourteenth-century addition) containing four bells From the round-headed lights and other indications it is clear that the nave is of Early Norman work, a particularly good example of which appears in the south doorway. Its arch is supported by wreathed shafts, with caps adorned in scrollwork, and the tympanum is elaborately covered with star ornaments. The chancel-arch again, though rather plain by comparison, is carved with star-like figures and a chevron bordering throughout its semicircular curve. There is a Norman light in the north chancel wall, but most of the others are of the thirteenth century lancet type, while the east window is a Perpendicular insertion. There is a beautiful double piscina, and a collection of brasses, the oldest (1400) merely bearing an inscription to John Waldene. Registers from 1730.

FAIRSTEAD (2 m. from White Notley). The church (St. Mary) shows its Norman origin in the semicircular brick chancel-arch; but the chancel itself is of thirteenth century date, and a remarkably pure example of Early English. There are three lancet windows on each side, two elegant sedilia, and a piscina, all belonging to the original work. The tower (four bells), surmounted with an octagonal shingled spire, is contemporaneous, the whole structure harmonizing well with the east end. But the body of the church is not quite so satisfactory as its extremities, the windows being poor by comparison, suggesting some innovation with inferior workmanship. There is, however, a most interesting old feature in the series of mural paintings, illustrating the Life of Christ, which were discovered beneath the whitewash while the fabric was undergoing restoration in 1890. Note also the ponderous chest, 9 ft. by 2 ft., cut out of a solid block of oak, heavily banded in iron with numerous locks. Registers from 1538.

FARNHAM. The church (St. Mary) consists of chancel and nave, with north aisle and chapel, south porch, and west tower containing six bells. The two oldest, by Miles Graye, are dated 1615 and 1618, and respectively inscribed *In choro campanarum*; *In coetu angelorum*. The whole fabric was rebuilt in 1858-9, in the Decorated style, the materials employed being brick (faced with flint) and Ancaster stone. The building thus replaced was apparently of fourteenth-century date; but it is certain that there was an earlier church upon the site,

which may or may not have borne the present dedication. A conjecture has been hazarded in favour of St. Catharine, on the strength of a window, depicting the saint's life and martyrdom, which formerly stood in the north wall. It seems more likely, however, that the chapel, which happens to be on the same side, was dedicated to the virgin martyr, in subordination to "Our Lady of Farnham," whose Guild was at work in the parish early in the sixteenth century (*vide* Dr. Salmon's "Hist. of Essex," 1728). The wholesale spoliations of Edward VI are illustrated in the behaviour of the royal commissioners, who visited the church on 5 October 1552, and sold most of the goods, plate, vestments, "and other implements," leaving the barest necessaries for the performance of divine service on the standard of the second Prayer Book (*vide* their signed inventory at the British Museum, Stowe MS. 827, No. 39). There is another inventory in the Warden's Book, undated, but probably taken in 1767-8, showing "Things belonging to the Church," which is instructive as throwing light on the current usages. The list of rectors from 1247 contains several historical names, but none more prominent than that of William John Copeland (1849-85), the scholarly editor of Dr. Newman's Sermons, to whom the volume on *Subjects of the Day* was "affectionately inscribed" by the author in 1843. Registers from 1558.

(See "Farnham, Essex: Past and Present," by the Rev. J. G. Geare, 1909.)

FAULKBOURNE (3 m. from Witham and White Notley). The chief architectural glory of the parish is the *Hall*, a splendid brick mansion, forming three sides of a quadrangle, in the best style of the Tudor period, with a beautiful environment in its undulating well-timbered park of 100 acres. The church (St. Germain), standing in the same park, is a small and simple, but interesting structure, with doorways and windows of the Norman age, along with fourteenth and fifteenth century features. The wooden belfry contains two bells, one without clue to its age or maker; the other inscribed *Sancta Katerina ora pro nobis*, with the trade-mark of Robert Burford (d. 1418) prefixed.

There are brass effigies to Henry Fortescue (1576) and his family, and to Mary Darrell (1598); also numerous seventeenth and eighteenth century monuments to the Bullock family, once owners of the Hall. Registers from 1574.

FEERING ($1\frac{1}{2}$ m. from Kelvedon). The village stands on rising ground, overlooking the Blackwater valley; and its quaint old cottages, with an occasional thatched roof and brick Tudor chimney, give us a delightful picture of rural England, crowned and completed by the parish church (All Saints). The fabric consists of chancel (late thirteenth century), nave with north aisle of four bays (*c.* 1400), and a substantial west tower containing eight bells. The south wall of the nave is a fine example of Tudor brickwork, with ornamental cornice, and embattled porch, the latter having crocketed pinnacles above, and a groined roof within, all constructed in brick, as is also the elegant niche over the doorway. The windows on this side are strictly in character, having brick mullions; while those opposite have fairly good Decorated tracery. The chancel has been much restored, but retains such original features as the trefoil-headed piscina, and the sedilia formed by lowering the window-sill. In the wall of the north aisle there is a wide recess, canopied with an ogee arch, sometimes referred to as a tomb, but now thought more likely to have been intended for the "Easter Sepulchre." The pulpit is modern, sculptured with scenes from the Passion, in which some old figures have been incorporated; and much old glass is preserved in the windows. Registers from 1653. There is an interesting old chapel in the neighbouring mansion *Feeringbury*.

FELSTEAD. A large village on high ground overlooking the Chelmer valley. The church (Holy Cross) is a fine stone building comprising nave with aisles, chancel with south chapel, and embattled west tower bearing a lantern. The tower is Norman, and shows good plain work in the Chevron mouldings of the west doorway, the shafts and caps of the arch within, and the round-headed windows of the higher stages. There are five bells, besides a remarkable clock-bell (1546) inscribed *Surge mane servire Deo*. Transitional work (Romanesque—Early English) appears in the nave and aisles, especially noticeable on the south, where the arcade rests on three very massive piers, the central one octagonal, the others circular, all having finely carved caps. The piers opposite are all octagonal and plain, and the work generally is poorer. The south entrance (porch rebuilt) and chancel-arch are of thirteenth-century date; but the screen is modern, as are also many windows and internal fittings. The chapel was built by Robert, second Lord Riche, as a family burial place, and the name is of course conspicuous among the monuments. Of these the most imposing is the elaborate composition

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of various marbles to Richard, first Lord Riche of Leighs, and High Chancellor to Edward VI (d. 1568).

Out of his immense fortune (largely derived from the spoils of the suppressed religious houses) he founded, a few years before his decease, a hospital or almshouse in Felstead, as well as the famous Grammar School. There are two fifteenth-century brasses in the church. Registers from 1558.[1]

FINCHINGFIELD (6 m. from Yeldham). A large parish, with a number of old halls and mansions scattered about it, now for the most part reduced to farmhouses, *e.g.*, *Petches*, *Cornetts*, or *Cornish Hall*, *Brent Hall*, *Justices*, *Sculpins*, etc. The most interesting is *Spains Hall*, named after the great de Hispania family, who held the manor in the time of William the Conqueror. The existing mansion (*temp*. Henry VIII) is a fine example of the Tudor style in brick, standing in grounds of about 100 acres. The church (St. John Baptist) is a large flint building of various dates, comprising nave and chancel, both with aisles, south porch, and embattled west tower. The tower is an interesting Norman structure in stone, the round-headed west doorway, with three reveals, showing a profusion of chevron mouldings beneath a square label. In the higher stages there are several Norman slits, with one fifteenth-century window. The excellent ring of eight bells are all of late eighteenth-century casting. The nave, aisles, and chancel with its chapels, are chiefly fourteenth century; though the clerestory windows, oak roof, and porch are fifteenth-century additions. There is a good oak chancel-screen, and the church contains monuments and brasses worth notice, *e.g.* the table-tomb to John Berners (1523) and his wife with fine brass effigies; and the monument to William Kemp, of Spains Hall (1628). Registers from 1617.

The district church of St. John Evangelist was erected in 1841 at Cornish Hall End.

FINGRINGHOE (1½ m. from Wyvenhoe). The church (St. Andrew) stands on a wooded height overlooking the Colne from the west side of the valley. The building, of brick and stone, is mainly in the fifteenth-century style, and comprises chancel, nave with south aisle, and embattled west tower. An examination of the belfry shows that provision was originally made for five bells, but there are now only

[1] Quite recently the five bells referred to were re-cast, by John Warner and Sons, into a ring of eight, the tower has been stripped of plaster, and other restorative work effected.

three, the most interesting of which is inscribed *Sancta Maria ora pro nobis*, without date, but obviously as old as the church. The fabric was much injured by an earthquake in 1884, involving extensive repairs, in the course of which some interesting old wall-paintings were revealed, one depicting St. Michael weighing souls, another the Mass of St. Gregory, with the superscription, *In omni opere memento finis*. There are several brasses, including a loose palimpsest, with a text from the Vulgate on one side, and an inscription on the other to John Alleyn (1610) and his wife.

Note the remarkable iron-bound chest, cut out of a single block of oak, and apparently much older than the date it bears (1684), which probably indicates the year when it was presented to the church. Registers from 1653.

FORDHAM (3 m. from Mark's Tey). A village which takes its name from its situation by an old ford across the Colne. The church (All Saints) is a stone building, chiefly of the fifteenth century, consisting of chancel, nave with aisles, and embattled tower containing two bells. There is no special interest, beyond the merely local, either in the fabric or its contents. Registers from 1561.

FOXEARTH (1 m. from Cavendish and Glemsford). The church (SS. Peter and Paul) has been so thoroughly restored as to deprive it of all antiquarian interest, though it is richly decorated with wall-paintings, stained windows, and an illuminated chancel-screen.

There are eight bells, all quite modern, except one of 1640, which was recast in 1886. Registers from 1550.

FRATING (1½ m. from Thorington). The church (dedication unknown) is a stone building, chiefly in the Early English style, consisting of chancel, nave with north aisle, and embattled west tower. There are two ancient bells, inscribed respectively *Johannes est nomen ejus*, and *Sit nomen Domini benedictum*, to which a third bell was added in 1884.

The greater part of the fabric was rebuilt at the restoration of 1872, when stained glass was inserted in the windows, the result being practically a new church. Registers from 1560.

GESTINGTHORPE (3 m. from Castle Hedingham). The church (St. Mary) in this long straggling village consists of chancel, nave with south aisle, and an embattled west tower of brick, containing

six bells. The fabric is chiefly thirteenth century, but was largely rebuilt in 1893, when new windows were inserted in the chancel; but the fifteenth-century screen (restored in 1907) is retained. There are some small modern brasses, and a monument with kneeling effigy to Captain John Sparrow (1626). Registers from 1609.

(See Patchett, "Notes on the Parish of Gestingthorpe.")

GOSFIELD (3 m. from Halstead). The church (St. Katherine) is chiefly in the Perpendicular style, dating from *c.* 1430, the tower being about half a century later. The north chapel was built by Sir John Wentworth (d. 1567) as a burial-place for his family, several of whose tombs are within it, besides his own, a fine marble composition with brass escutcheons. There are various other monuments, and some brass inscriptions, the most interesting of which is to Thomas Rolf (1440), Serjeant-at-law, with his effigy in academic robes, and a long Latin rhyming epitaph. There are three bells, the oldest, by Thomas Potter, of Norwich (early fifteenth century), bearing the inscription, *Triplex percona Trinitas nunc gaudia dona.* Registers from 1538.

Gosfield Hall, though more or less modernized, is still a very fine specimen of Tudor domestic architecture, standing in a richly wooded park.

GREENSTEAD. A parish within the borough of Colchester, on the east side of the town, of which it forms a suburb. The church (St. Andrew) is a small stone building, showing both Norman and Early English work; but it was severely restored in 1857, again in 1884, and the south aisle is a modern addition.

At the later restoration the embattled brick tower was discovered to have been pierced here and there by cannon-shot during the siege of 1648. The bell is dated 1723. Registers from 1676.

GREENSTEAD GREEN (2 m. from Halstead). The ecclesiastical parish was formed out of Halstead in 1845. It is provided with a convenient modern church (St. James), for which a ring of six bells was cast by C. and G. Mears in the same year that the parish was constituted.

HADSTOCK (1½ m. from Bartlow and Linton, Cambs.). The church (St. Botolph) is a flint building, consisting of nave and chancel, north and south transepts, and embattled west tower, con-

taining five bells. The cruciform shape of the fabric suggests that it was designed to receive a central tower, but there are no signs of its ever having been erected. From the double-splayed lights in the nave, a pre-Conquest origin may possibly be inferred, though the general character of the whole would seem to imply a somewhat later construction, within the Norman period.

A prominent feature of that age occurs in the north doorway, which has a massive round arch, whose outer moulding, as well as the caps and abaci of the supporting shafts, are all carved with a wedge-shaped pattern. In the south transept, again, Norman work is obvious in the sculptured abaci to the square columns beneath the arch, while the arch itself is pointed in the Early English form. The latter is well illustrated in the south doorway, and the delicately foliaged caps to the shafts on either side of it. The tower is a fifteenth-century addition, with the characteristic chequer-work at its base. Note the old oak screen in the tower archway; also the massive square Norman font. Registers from 1559.

There was a general restoration in 1884, when the chancel was rebuilt.

HALSTEAD. The ancient market town is pleasantly situated on a slope beside the Colne, and the parish church (St. Andrew) is well raised above it on a hill. It is a large flint and stone building, consisting of chancel, clerestoried nave with aisles of six bays each, north and south porches, and a fine west tower, with crocketed pinnacles at the summit. There is a ring of eight bells, the oldest (by John Bird, fifteenth century) inscribed *Dulcis sisto melis campana vocor Gabrielis*. Most of the fabric is in the fifteenth-century style, but the chancel and south aisle are a century earlier. The chief interest lies in the monuments, the most important of which are in the south aisle, formerly known as the Bourchier Chapel. Here are two tombs, each bearing the stone effigies of a knight and his lady, supposed to be members (Qy. John and Robert Bourchier) of the great family. There is also a fine large brass, with effigies, to Bartholomew Lord Bourchier (1409) and his two wives. Elsewhere are several seventeenth and eighteenth-century marble monuments, and one brass (1604) to Elizabeth Watson, with kneeling figures of the lady and her children. Registers from 1564.

The district churches of Holy Trinity and St. James (Greenstead Green) were erected respectively in 1844 and 1845.

(See W. J. Evans, "Old and New Halstead.")

HARWICH. An ancient seaport and market-town, created a municipal borough by Edward II in 1318. The place has developed considerably in modern times, mainly through the action of the Great Eastern Railway Company, in adopting it as a convenient point for their traffic between England and the Continent. The parish church (St. Nicholas) for long merely a chapel-of-ease to the mother church at Dovercourt, was rebuilt of white brick, on a larger scale, in 1821, at a cost of about £20,000. The reconstruction included a new vestry, which is a miniature copy of the old church, some of whose contents are preserved in the present fabric, and, in fact, constitute its chief interest. Among these the octagonal font-basin of Purbeck marble remains, with numerous mural tablets and monuments, most of which are to early members of the Cox family, progenitors of the well-known Bankers and Army Agents at Charing Cross. There is a ring of eight bells, cast by T. Mears for the reconstructed church in 1821. Registers from 1539.

(See Dale's "Hist. of Harwich," 1730; and Bloom's "Heraldry and Inscriptions of Tendring Hundred.")

HATFIELD PEVEREL. The parish owes its distinctive name to Ranulf de Peverel, to whom the manor was granted by William the Conqueror. Here Ranulf's wife Ingelrica founded in the next reign a college for secular canons, which her son, William Peverel, afterwards converted into a Benedictine priory, in subordination to St. Alban's Abbey.

The community was dissolved in 1536, and the domestic buildings belonging to it are no more. But the site is marked by the mansion called *The Priory*, erected *c.* 1775-6, in the midst of a beautiful park of some 100 acres. Close by stands the parish church (St. Andrew), formerly the priory church, and still retaining a portion of the original in its nave and north aisle, to which a chancel and south aisle have since been added, with a small turret containing one bell. Norman work remains in the west doorway, with the characteristic rounded arch and chevron mouldings; in the chancel-arch; and in a narrow light above the north arcade. The aisle on that side is divided into five bays of pointed arches, resting on octagonal piers; the doorway is thirteenth century; but the windows are later (Decorated and Perpendicular) insertions. The work in the opposite aisle, with its clerestory lights, is comparatively modern, as is that in the chancel. Many windows in the church contain

fragments of good ancient stained glass; and parts of the fifteenth-century rood-screen remain.

Note the old bench-ends, curiously carved with human faces; the much-worn stone effigy, traditionally representing the foundress; and the brass to John Allen (*c.* 1572), with kneeling effigies of himself, three wives, and seven children. There was a general restoration of the fabric in 1873. Registers from 1626.

Toppings Hall is an interesting Elizabethan mansion (now a farm-house) in the neighbourhood.

HEDINGHAM, CASTLE. The ancient market-town takes its distinctive name from the castle of the de Veres, Earls of Oxford, who made it their chief residence and stronghold. Alberic de Vere came over with the Conqueror, and was rewarded with large estates in Essex and other parts of the country. About the year 1100 his son, also named Alberic, founded the castle, afterwards improved into a palace and fortress of the first importance, as may be gathered from the massive rectangular keep, which is all that survives of the once extensive buildings. The fate of the whole was sealed about 1592 by the spendthrift seventeenth Earl, in whose time the castle was finally dismantled, and the three fine parks belonging to it were broken up. The church (St. Nicholas) is a building worthy of the castle and the same noble family, whose badges (mullet, boar, etc.) appear in various parts of the fabric. It comprises an unusually spacious chancel, clerestoried nave of six bays, south porch, and a massive west tower. The tower, of red brick with stone dressings, was erected *c.* 1616, and contains five bells (one ancient) besides a clock-bell in the cupola. The chancel has a beautiful pointed arch, adorned with zigzag and other mouldings, showing a transition from Romanesque to Early English styles which are harmoniously blended throughout the church, and especially at its eastern end. There the aumbry, piscina, and triple sedilium have all rounded arches with chevron mouldings, but rest on slender columns of Early English character. The east wall is lighted by three lancets of equal size, and a Catherine-wheel window in the gable above, divided into eight compartments by shafts bearing a slight amount of rude ornament. The rood-screen (late fourteenth century) claims attention for its elegant tracery, as does also the carving on the open timber roof, and on the old stalls, the latter showing a certain grotesque element. The nave has a fine range of round arches, supported by alternate circular and octagonal pillars, whose caps are boldly sculptured in the Corinthian fashion—a

classical influence which is shaken off in the pointed arches of later date on each side of the opening to the chancel. The clerestory windows have brick tracery, from which it would appear that they are of the same age as the tower, as may also be said of the porch.

The north and south doorways are good examples of plain Norman work; and the doors (note the iron scroll-work upon them) are apparently as old as the masonry. The architectural transition already referred to is illustrated again in the priests' doorway, where the rounded arch is carved with a variety of Norman ornaments (billet, chevron, lozenge, etc.), but rests on slender columns with foliaged caps of Early English type. On the north side of the chancel stands the most conspicuous monument. It is to John de Vere, 15th Earl of Oxford (1539) and his Countess Elizabeth, and is built entirely of black marble, 7 ft. long. by 4 ft. in height, displaying the effigies of husband and wife, in relief, with four sons and four daughters, the family arms figuring within the Order of the Garter. The brass tablet which held the inscription is gone; and, unfortunately no brasses are left in the church. Registers from 1558.

There are several interesting old houses (inns, farms, etc.) in and about the town, which are worth visiting for the woodwork there preserved, with the armorial bearings and other souvenirs of the great family who made the place.

HEDINGHAM, SIBLE (1 m. from Castle Hedingham) is a large village, pleasantly situated on the west bank of the Colne. The church (St. Peter) is a spacious building, consisting of chancel, clerestoried nave of four bays with aisles, south porch, and embattled tower, containing five bells, with one more for the clock. From the occurrence of Roman tile here and there in the walls, it is inferred that at least some of the fabric is of Norman date. Most of it, however, is of the Decorated style (c. 1350); and from the repetition of the *hawk*, among the carving on the tower and elsewhere, it is tolerably certain that the Hawkwood family were mainly instrumental in the building. There is a recess in the wall of the south aisle, with an elegant crocketed canopy and ogee arch, sculptures with figures of the hawk, boar, and other devices. The structure has all the appearance of a founder's tomb, and is said to have once contained the effigy of Sir John Hawkwood (c. 1320-94), an illustrious soldier, buried in the cathedral at Florence, where he died, but thought to have been the chief agent in the building, or re-building, of the present fabric.

The mullet of the de Veres, in the oak roof to the porch, shows the interest of another great family in the church. The chancel was restored in 1890, and the rest in 1897. Registers from 1680. The *Hostage Farm*, close by, was once the abode of the chantry-priest, and a hostelry for pilgrims on their way to the shrine of St. Edmund in Suffolk.

HEMPSTEAD (7 m. from Saffron Walden). The church (St. Andrew), erected in the fourteenth century, was seriously injured by the fall of the tower on 28 Jan. 1882. With exception of the tower, which has yet to be rebuilt, the damage was repaired in 1887-88, which means that there is a good deal of new work in the body of the fabric, where the mischief was done, while the chancel and adjacent south chapel escaped. Awaiting reconstruction of the tower, the four uninjured bells are hung in a temporary wooden belfry in the churchyard. The oldest two (sixteenth century) are respectively inscribed: *Barbara sirenum melos dulcedine vinco;* and *Filius Virginis Marie det nobis gaudia vite.*

The church is in the Decorated style of its age, and at present consists of chancel with south chapel, and nave with north and south aisles of four bays each, the arcades resting on clustered columns, the whole interior being symmetrical and well-proportioned. There are several fifteenth and sixteenth century monuments and brasses; but the chief historical interest centres in the chapel, a structure of Tudor brickwork, forming the burial-place of the Harvey family, many of whose members repose in the vault beneath. The most distinguished was Dr. William Harvey, discoverer of the circulation of the blood, who died in 1657, and was buried in the family vault. After lying there for over two centuries, his remains were transferred to the chapel above, on 18 October 1883, and placed in a marble sarcophagus, at the cost of the Royal College of Physicians. Registers from 1664. An entry on 21 September 1705 records the baptism of Richard, son of John and Mary Turpin, afterwards infamously distinguished as "Dick Turpin," hanged at York 10 April 1739.

HENHAM (1½ m. from Elsenham). The parish stands on high ground, whence its full title of "Henham-on-the-Hill." The church (St. Mary) is chiefly of stone, and comprises chancel, nave of four bays with north and south aisles, south porch, and tower bearing a tall spire. There are five bells; one without date or inscription; another (fifteenth century) inscribed *Sit nomen Domini benedictum;*

and three dated respectively 1636, 1641, 1828. The characteristic style is Early English, which is obvious enough in the arcading and clustered columns of the nave, in several lancet lights, and other unmistakable features, including a cusped piscina in the chancel. Most of the windows, however, are later insertions, the principal example at the east end being of quite late Perpendicular work, with battlemented transoms. The fourteenth-century rood-screen remains, somewhat mutilated, but showing excellent work in its traceried panels. Good carving of a later date appears in the oak pulpit. The porch is a sixteenth-century addition. Registers from 1539.

HENNY, GREAT (3 m. from Sudbury). The church (St. Mary) is a small stone building of thirteenth-century date and style, restored in 1860, and again in 1907. There are some seventeenth and eighteenth-century brasses, but no features of special interest. It appears that there were formerly four bells, one of which (broken) was sold some years ago, leaving two by Miles Graye, dated 1652 and 1655, and another by Robert Burford (d. 1418) inscribed *Sancta Katrina ora pro nobis*. Registers from 1695.

HENNY, LITTLE (2 m. from Sudbury). The small parish has now no church, and the living is held conjointly with Great Henny by dispensation. About half a mile north-west from the church there, which serves both parishes, there are some scanty ruins of that which has been destroyed, but very little above the foundations.

HEYDON (6 m. from Royston). The name, derived from "High Down," exactly describes the position of the parish, which lies among the chalk hills in the north-west corner of Essex. For civil purposes it was transferred to Cambridgeshire in 1895, without disturbing the old ecclesiastical arrangement. The church (St. Peter) consists of chancel with north chapel, nave with aisles of four bays each, and an embattled tower, containing five bells.

Most of the windows are of the fifteenth century, though there are others in the preceding (Decorated) style. The rood-stairs remain; also the piscina and sedilia in the chancel; but the brasses which the church formerly possessed have gone. Registers from 1538.

HOLLAND, GREAT (1 m. from Kirby-le-Soken). The two parishes of Great and Little Holland lie along the Essex coast,

between Walton and Clacton, amid natural conditions similar to those of the Netherland on the opposite side of the North Sea, to which, in fact, this portion of England physically belongs. The low-lying marshes, the habitat of innumerable aquatic birds, are protected against encroachments of the sea by an extensive range of embankments, kept up by local commissioners appointed under the authority of Parliament. The church of Great Holland (All Saints) consists of chancel and nave, with north aisle of four bays, and an embattled brick tower. The two old (fifteenth century) bells remain, inscribed respectively: *Omnes Sancti orate pro nobis, Amen;* and *Vox Augustini Sonet in aure Dei.* Most of the fabric was rebuilt in the Early English style in 1866, the aisle being an addition of that year. Registers from 1539.

HOLLAND, LITTLE. The old church has long been an abandoned ruin by the seaside, and the parish is united ecclesiastically with Great Clacton. The immediate neighbourhood is, however, provided for by the missions of St. Andrew and St. Bartholomew, small buildings used under licence.

HORKESLEY, GREAT (4 m. from Colchester). A parish on the Suffolk border, connected with Colchester by a straight road of Roman construction known as the " Causeway." By the side of it, within this parish, there is a small building, long used as a dwelling-house, but with various unmistakable features, which quite correspond with its traditional name and character as the *Chapel of our Lady.* The foundation is attributed to John Falcon, and the structure has all the appearance of early sixteenth-century work. (See the scholarly paper, with illustrations, by Dr. Laver in " Essex Arch. Soc. Trans.," vol. vi.)

The parish church (All Saints) is apparently of about the same age. It comprises chancel with north chapel, nave with north aisle of three bays, and embattled west tower, the whole fabric and most of its details (doorways, windows, etc.) being in the Perpendicular style. There is a ring of six bells, the oldest two, probably contemporaneous with the church, bearing Latin ascriptions to the Blessed Virgin. Note the ancient tombstone in the pavement, with cross and inscription in Lombardic characters ; also the fine old carved oak cover to the modern font. Registers from 1558.

HORKESLEY, LITTLE, lies slightly south-west of the larger parish, at about the same distance from Colchester. The church (SS. Peter and Paul) consists of chancel with new chapels, nave with south aisle, and embattled west tower containing five bells. Two of these are modern, two are dated 1615 and 1686, and the undated oldest (by John Bird) is inscribed: *Eternis annis resonet campana Johannis*. The fabric is mainly of late fifteenth-century date and style, and, although far too thoroughly restored in 1878, has still much of interest in its contents. Specially remarkable are the monuments, the earliest of which are three large wooden effigies, well carved but somewhat mutilated, one representing a lady, wearing a robe with drooping sleeves, with dogs at her feet. The other two are cross-legged knights, clad in mail armour with surcoats, their heads resting upon cushions, and their feet upon lions. All are apparently of the thirteenth century, and probably represent members of the Horkesley family, who held the manor from *c.* 1200 to 1322, and gave the adjacent parishes their names. The estate then passed to the Swynbornes, who remained in possession till about 1415, and are also commemorated within the church. On a raised tomb in the chancel is the splendid brass to Sir Robert Swynborne (1391) and his son Sir Thomas, with life-size effigies, in the plate armour of the period, under a triple canopy with many crocketed pinnacles—an exquisite specimen of the art, perhaps the finest in the county. There are also good brasses to Dame Brygete Marney (1549) and her two husbands in heraldic dresses; and to Katharine Leaventhorpe (1502), her figure wrapped in a shroud. Brass inscriptions (effigies, etc., gone) commemorate Andrew Swynborne (1418), and John his brother (1430). Registers from 1568. The patron of Great Horkesley is Lord Lucas. Little Horkesley is now in chancery, and the living is held with the former by dispensation. On the north side of the church a house occupies the site of a small Cluniac priory, founded here in the reign of Henry I by Robert and Beatrix Fitz-Godebold. It was dedicated to St. Peter, and subordinated to Bigod's great institution at Thetford.

HYTHE. A district pertaining to the borough of Colchester, and the seat of considerable trade, as comprising its port at the head of the Colne estuary. The church (St. Leonard) is a building of much interest in itself, and in the vicissitudes of its history. It suffered greatly during the siege of 1648, and as recently as 1884 was again seriously injured by the earthquake of April 22. The fabric, restored

in 1898, and since decorated internally, consists of chancel with north and south chapels, clerestoried nave with aisles of six bays each, south porch, and west tower. The tower, rebuilt *c.* 1820, contains five bells, besides which there is an old sanctus (or priest's) bell preserved unhung. The architectural style is chiefly that of the fifteenth century, but there is a good deal of earlier (Decorated) work. Features to be noticed are the (rebuilt) porch with upper chamber, finely carved oak roof to the nave, and portions of old rood-stair and screen, the latter incorporated in a complete modern screen (1905) surmounted by the rood and attendant figures of the Blessed Virgin and St. John. Registers from 1559.

INWORTH ($1\frac{1}{2}$ m. from Kelvedon). The church (All Saints) is a small building consisting of nave and chancel, both of great age, with a modern south porch, and west tower containing a light ring of five bells. The walls are made up of flint, rubble, and pudding-stone, intermixed throughout with Roman tiles, of which the quoins are entirely constructed; and, as a necessity of the composition employed, the walls are of considerable thickness. This will be noticed in the small semicircular windows of the chancel, which are splayed both externally and internally, a peculiarity suggesting a pre-Norman origin to the fabric, as indeed is more or less confirmed by its general character. The plain rounded chancel-arch, with smaller lateral arches, pierces a wall of unusual depth. Here the ornamental painted bordering will be noticed, as well as other paintings illustrating the story of St. Nicholas, uncovered during the restoration of 1873, when the structural additions were made. The windows vary in date and style from the Romanesque to the Perpendicular, some being eighteenth-century insertions to give greater light to the chancel. There the Early English piscina remains, and the late fifteenth-century rood-screen is perfect. Registers from 1731.

KELVEDON—often pronounced, and formerly spelt " Keldon "— is a large village, mainly consisting of one long street, partly running alongside the Blackwater, which is here crossed by a bridge of many arches, built in 1788. The church (St. Mary the Virgin) is a fine stone building of much interest, though somewhat reduced by the restoration of 1876-7.

The oldest work is seen in the nave arcades, where the piers and arches show a transition from Late Norman to Early English. The chancel, though over-restored, still bears unmistakable signs of the

fourteenth century, and we have its approximate date in the arms of John of Gaunt (1340-99), which are carved on the easternmost column of the south arcade. The rood-stair remains, and there is a squint on each side of the chancel-arch. Within the sanctuary there is a stone credence-shelf, and an elegant piscina with crocketed canopy. The two chapels, with their four-centred arches, are early sixteenth century. Particularly good is the fifteenth-century timber roof to the nave, with supporting figures arranged above the clerestory windows, some playing hautboys, others bearing shields with crowns. The tower and shingled spire are also fifteenth century. Registers from 1556.

KIRBY-LE-SOKEN (Station at Kirby Cross). The name implies a church in a district held by Socage. The village stands beside a salt creek of Hanford Water, and the parish extends over a low marshy area, including the islands of Horsey, Pewit, Skippers, and several others of smaller size. The church (St. Michael) is a flint building of the fourteenth and fifteenth centuries, comprising chancel, nave with aisles of three bays each, and an embattled west tower containing five bells. The whole fabric was restored in 1870-3. Registers from 1681.

LAMARSH (2½ m. from Bures). The church (Holy Innocents) is a small building of stone and brick, with a feature of special interest in its round tower, one of the half-dozen surviving in the county. It is undoubtedly of Norman construction, with the characteristic round-headed lights at different stages, and it is quite possible that the stucco of the exterior is original, or at least a reproduction of the original coating. The octagonal shingled spire has, however, been altered, and the old tower arch superseded by another, in recent years. There is one bell, cast by Henry Pleasant in 1695, when John Lily was rector, as indicated in the inscription. The nave and chancel date from the thirteenth century, but show later insertions. Registers from 1555.

LANGENHOE (4 m. from Wyvenhoe). A small scattered village on the declivity west of the Colne, the parish extending east and south into the marshlands formed by the streams converging at the estuary. The church (St. Andrew) is a stone building in the Perpendicular style, erected in 1886 in place of its predecessor, which was completely wrecked by the earthquake of 1884. The bell of 1796 is

retained in the new tower: otherwise the contents are as modern as the fabric. Registers from 1660.

LANGHAM (4 m. from Ardleigh). A parish on the navigable Stour, in the midst of the beautiful country depicted in Constable's famous painting, "The Vale of Dedham."

The church (St. Mary) is a stone building, mainly in the Early English style, but with Decorated windows in the chancel, which would appear to be of later construction than the nave, or to have been altered in the following (fourteenth) century. A canopied recess in the south aisle is supposed to be the founder's tomb; and in the chancel floor there are several inscribed stones to members of the Umfreville family, ranging in date from 1596 to 1681. Note the substantial old alms-box, 4 feet long, consisting of a solid block of oak, with a small receptacle for money hollowed out in the central part. There is a ring of six bells, the oldest dated 1618, the rest from 1801 onwards. Registers from 1619.

LANGLEY (6 m. from Newport). A small parish, in a well-wooded and pleasantly undulating corner of Essex, on the Herts border. It was merely a chapelry of Clavering up to 1875, when the ecclesiastical parish was separately constituted.

The church (St. John Evangelist), though much altered in the course of time, without actual restoration, bears unmistakable signs of an early Norman origin in its plain round-headed windows (one only on the north side) and south doorway. Both nave and chancel (the latter of brick) are of low pitch, and considerable length in proportion. There are four bells, but, as they are not thought safely hung, the practice is to ring one at a time for the services, though they are chimed on special occasions. Registers from 1678.

LAWFORD (1½ m. from Manningtree). The church (St. Mary) stands on high ground about ¼ m. north-east of the village. It is a brick and rubble building of thirteenth-century origin, with a fine tower (three bells), which was rebuilt in the seventeenth century.

The main fabric was enlarged in 1826, restored in 1853, and again in 1887-9, the total result being a considerable alteration of the original. Among the older remaining contents, the piscina and sedilia in the chancel will be noticed; also some ancient stained glass; and the monument, with kneeling effigies, to Edward Waldegrave (1584) and Joan his wife. Registers from 1558.

LAYER BRETON (5 m. from Mark's Tey; 6 m. from Colchester) has a small brick church (dedication unknown), with timber belfry holding one bell. There is a defaced monument to Alice (1392), wife of Nicholas Breton, from whose family the place takes its distinguishing name. Ecclesiastically, the parish is united with Great and Little Birch. Registers from 1755.

LAYER-DE-LA-HAY, the next village to the above, is pleasantly situated on high ground, a mile nearer Colchester. It is named after the De la Haye family. The church (dedication uncertain) is a stone building, mainly fourteenth century, consisting of chancel, nave with south aisle, and west tower, containing five bells. In the chancel there is a tomb bearing the recumbent effigies of Thomas Tey (1500) and his wife; also a tombstone to Christian Warren (1500). Registers from 1750.

LAYER-MARNEY (5 m. from Kelvedon) takes its distinctive name from the Marney family, who held the manor for some four centuries from the time of Henry II. The chief attraction of the scattered village is the imposing gatehouse of the ancient Hall, known as *Layer-Marney Towers*, all that remains—probably almost all that was ever erected—of the ambitious building scheme conceived by Sir Henry Marney (created Baron in 1523), who laid the foundations, in or about 1500, of the palatial residence, which was certainly not completed at his death in 1524, or at the death of his son John in the next year, when the title became extinct. The stupendous fragment is built entirely of brick and terra-cotta, and consists of a central block of three storeys, flanked by two semi-octagonal turrets on the south front, and by two of rectangular shape on the north, each nearly 80 feet in height, and divided into eight stages, lighted by a profusion of small pointed windows. The design is attributed to Trerisano, architect to Henry VIII, and is remarkable as an example of the introduction of Renaissance ornament into an otherwise Gothic structure.

The church (St. Mary), which forms part of the picturesque group, is also of brick, in which material it was rebuilt in 1520. The fabric comprises chancel, nave with north aisle and chapel at the eastern end, south porch, and west tower containing three bells. In 1870 the chancel and "Marney" chapel were restored. The chapel contains some fine monuments, including the tomb of Sir William Marney (1414), with alabaster effigy in armour; the beautiful terra-cotta tomb

of Sir Henry, 1st Lord Marney (1523) and his two wives; also that of the second and last Lord Marney (1525).

The rood-screen and stair have been preserved, but the rood-loft is gone. Note the chapel roof and screen, canopied pulpit, and Renaissance panelled altar-piece. Registers from 1742.

(See Stratton's "Domestic Architecture during the Tudor Period," 1908.)

LEXDEN. The parish forms a suburb of Colchester in the north ward of the borough.

The church (St. Leonard) is a large plain stuccoed building, erected in 1820-1 to the south of the former place of worship, the chancel being an addition of 1894. There is, of course, no antiquarian interest about the fabric itself; but it possesses a curious old alms-dish of beaten brass, representing two of the spies sent out by Moses, bearing an immense bunch of grapes between them from the Valley of Eshcol (Deut. i, 25). The ancient Sanctus-bell is now used for the clock to strike the hours. There is one bell for the services, and a carillon of eleven (all quite modern) which are worked from a keyboard in the chamber below. Registers from 1560.

LINDSELL (4½ m. from Dunmow). The small church (dedication unknown) is a picturesque flint and rubble building of somewhat unusual plan, and considerable variety of architectural style. It consists of chancel, nave with south aisle of two bays only, and a tower, which stands in the south-west angle between nave and aisle. The different parts of the fabric range in date and character from Romanesque of the eleventh to Perpendicular of the sixteenth century. The plain rounded chancel arch, for instance, is of the low heavy type of early Norman work, with an ill-constructed pointed hagioscope beside it; the arcade between nave and aisle shows the transition from Norman to Early English; the south doorway and tower are apparently of the thirteenth century, though the brick buttresses to the latter are more modern; while the windows throughout exhibit a corresponding variety, from fourteenth-century Decorated onwards. Some fragments of old stained glass are preserved in them, including the arms of Walden Abbey, to which the church formerly pertained. The font is a finely carved example of late fourteenth-century work. There are three inscribed bells in the tower, besides a new and old Sanctus bell, the latter (by Henry Jordan, fifteenth century) bearing the inscription, *Sancta Katerina ora pro nobis*. Registers from 1599.

LISTON ($1\frac{1}{4}$ m. from Long Melford). The church (dedication unknown) is a small building, chiefly of the fifteenth century, but with indications of a Norman origin, *e.g.*, in the north and south doorways, the former of which is blocked, and the latter has a Tudor entrance beneath the original arch. The embattled tower is a good example of sixteenth-century brickwork, and now contains two bells. There was formerly a third, which was sold (cracked) to help the restoration fund. The older of those which remain is inscribed *Sancta Katerina ora pro nobis*, and is thought to have come from the foundry of Reginald Church, otherwise Reignold Chirche (d. 1498). The other, by Miles Gray, is dated 1671.

Note ancient font, carved oak roof to chancel, and old poppyheaded bench in the nave. Registers from 1599.

LITTLEBURY (2 m. from Audley End). A village on the Cam, at the point of junction between two Roman roads, where Roman coins, etc., have been discovered. *Ringhill Camp* is a relic of earlier occupation (probably British) in the form of an earthwork, with exterior fosse, enclosing an elliptical area of some 18 acres.

The church (Holy Trinity) comprises chancel, nave with aisles of three bays each, north and south porches, and embattled west tower (six bells) almost the whole of which was rebuilt in 1870-5. The south doorway gives us the approximate age of the fabric as the Transitional period when Romanesque was giving way to the Early English form. Its plain semicircular arch of Norman work rests on columns, with elegantly foliaged caps, an interesting combination of the earlier with the later style. This appears without mitigation in the opposite doorway, which has a pointed heading, and bears symbols of the former local industry in the shears carved about it, the place having once been a seat of the woollen manufacture. The fourteenth century is illustrated in the six circular windows of the clerestory; also in the porches, both of which show traces of vaulted roofs. The font is encased in an elaborately carved oak framework of late fifteenth-century date. There is a collection of small brasses, all the effigies unfortunately taken out of their matrices. Registers from 1544.

MANNINGTREE. A market-town of some importance on the south bank of the Stour, at the western extremity of its navigable portion. The town constitutes the parish of the same name, and

includes parts of the adjacent parishes, Lawford and Mistley, from the latter of which it was formed.

The church (St. Michael), erected in 1616 and twice enlarged, is a plain brick building, without architectural or other special interest. Registers from 1695.

MANUDEN (3 m. from Elsenham; $2\frac{1}{2}$ m. from Stanstead). The church (St. Mary) was thoroughly, not to say drastically, restored in 1864. It consists of nave, chancel, north transept, south aisle, and embattled west tower, containing five bells. The chief feature is the fine old rood-screen, an admirable piece of woodwork. Registers from 1561.

MAPLESTEAD, GREAT (2 m. from Castle Hedingham). The church (St. Giles) is of early Norman origin, built of brick and stone, and consists of chancel, nave, north aisle, south chapel, and a massive west tower containing three bells. The tower was originally of flint and stone, but was partly rebuilt in brick in 1612. As the chancel is not in a straight line with the nave, it may possibly be reckoned among those which were intentionally deflected, with mystic allusion to the drooping head of the Crucified Saviour. It has an apsidal termination, with a plain semicircular arch, largely constructed of Roman tiles.

In the chapel are fine monuments to Sir John Deane (1625) and Dame Anne his wife (1633), both richly sculptured in marble and alabaster, with canopies, beneath which, in one case, lies the recumbent effigy of the knight with kneeling children. The lady is represented upright, and has a highly complimentary inscription. Their former residence, Dynes Hall (1 m. east) is a noble brick mansion dating from 1575, but largely rebuilt in 1670. Registers from 1678.

MAPLESTEAD, LITTLE ($2\frac{1}{2}$ m. from Halstead). This almost "deserted village" has a special attraction for the antiquary in its round church, one of the surviving examples in England (five in number, if the ruin at Ludlow be reckoned), and the latest of all in date. Dedicated to St. John of Jerusalem (*i.e.* St. John Baptist), it was built by the Knights Hospitallers in the reigns of King John and Henry III (1199-1216) on land granted to the Order about 1186 by Juliana, wife to the steward of Henry II.

The fabric consists of a circular nave, 26 ft. in diameter, and an

oblong chancel, with apsidal termination, bringing the total length up
to about 60 ft. The nave is encompassed by a peristyle of six light
clustered piers, each formed of three shafts, set about a triangular
central column, with moulded bases and capitals, supporting moder-
ately pointed arches. In this case, as in most others, the chancel is
clearly of later date than the Round to which it is appended, the
windows and other features indicating work of the early fourteenth
century; and the apsidal end is interesting as a departure from the
usual rectangular form in churches of this character.

In 1705 Mr. Joseph Davis purchased the manor, with the right of
patronage, and by his will devised the same " for ever to the Trustees
of Davis's Charity, for their use and benefit." He was a member of
the now almost extinct sect known as Seventh-Day Baptists, who
have continued to hold the advowson till quite recently, in spite of
repeated attempts to release it, supported by the resuscitated Order
of Hospitallers. The church had got into a very dilapidated state in
the early part of last century, but has since been thoroughly restored.
Registers from 1688.

(See William Wallen's "Hist. and Antiq. of Little Maplestead " (1836);
"Archaeologia," vol. vi, and an article in the " Illustrated London News "
of 5 August 1876.)

MARKSHALL (5 m. from Kelvedon). A small parish of some
eight-hundred acres, with a population of forty-five.

The church (St. Margaret), which has been almost entirely rebuilt,
is a curious hexagonal structure of brick, with little of interest in
itself or its contents. There is, however, an old bell (1595), and a
tablet to the memory of Mrs. Mary Honeywood, who died in 1620,
aged ninety-three, leaving 367 direct descendants. There are several
other tablets to the family, whose seat, *Marks Hall*, is a fine Tudor
mansion in a park adjacent to the church, and gives the place its
name. The patronage is now held by the " Society for the Mainten-
ance of the Faith." Registers from 1585.

MERSEA, EAST (3 m. from Brightlingsea). The picturesque island
of Mersea, between the estuaries of the Colne and Blackwater, is
oval in shape, about five miles in length, and two miles in its widest
part, rising in the interior to a considerable height above the sea-
level, and sinking gradually towards the flat marshes and saltings
which stretch around the coast. There is a ferry connecting the
island with Brightlingsea, and a causeway across Pyefleet Channel,

by which passage to and from the mainland may be made on foot at low tide. The two parishes of East and West Mersea cover its respective portions.

The church of *East Mersea* (St. Edmund) is chiefly of fourteenth and fifteenth-century date, and stands on a declivity near the sea, at a point where the Danes are said to have taken refuge within a moated entrenchment, after their defeat by King Alfred at Farnham.

The embattled stone tower, formerly used for a beacon, and still a prominent land and sea mark, contains one bell (the survivor of a ring of five) inscribed *Sum rosa pulsata mundi Maria vocata*, cast by Richard Hille (d. 1440). Registers from 1720.

MERSEA, WEST. In 1046 the island was granted by Edward the Confessor to the Abbey of St. Ouen at Rouen, and a small priory was founded here in consequence close to the site of the present church. Suppressed as an alien house by Henry V, the property was transferred to Archbishop Chicheley, in aid of the College which he was founding at Higham Ferrers, and the monastic building has long since disappeared. The church (SS. Peter and Paul) is a fine Norman building of flint and stone, with much Roman tile in the walls, but considerable portions of the fabric are of later date. The most interesting and oldest part is the fine west tower, most of which is apparently even pre-Norman. Its basement measures 14 ft. 5 in. by 13 ft. 4 in., the plain archway into the nave (3 ft. 9 in. thick) is built of Roman tiles, and the whole structure, massive as a fortress, has every sign of great antiquity. But the five bells which it contains are no older than 1717, all inscribed with that date, and the name of Thomas Gardiner (Sudbury) as the founder. Note the octagonal font (Trans-Norman) with basin resting on a circular shaft, once the drum of an oolite Roman pillar. There is also an interesting fifteenth century chest. Registers from 1738.

MESSING (3 m. from Kelvedon). As we see it to-day, the church (All Saints) is a cruciform structure in brick, the result of an almost entire rebuilding, which has left next to nothing of interest in the fabric. The foundation is attributed to Sir William de Messing, whose cross-legged effigy used to lie in a recess of the north wall, but is said to have been burnt as firewood by order of a former vicar. The Jacobean oak panelling in the chancel is said to have come from the neighbouring Hall, and three eighteenth-century bells are retained. Registers from 1690.

MIDDLETON (1 m. from Sudbury). The pretty little church (dedication unknown) is largely covered with a growth of ivy; and, standing in the churchyard surrounded by a park, has the double advantage of picturesqueness and isolation from other buildings. Most of the fabric is of Transitional (Romanesque—Early English) character, though there are indications of earlier work (possibly Saxon) in the structure of the south wall. On both sides there are thirteenth-century lancet windows, one of which has a dog-tooth moulding. The south doorway is distinctly Norman in its rounded heading, with chevron mouldings, and other ornamentation characteristic of that age. The chancel arch is a particularly fine example, having a double line of chevron ornament around it, and resting on columns with sculptured caps. The altar-piece is an oil painting of the Annunciation by Gregorio Schiavone, a late fifteenth-century artist. Note the arched sepulchral recesses in the nave, and black marble slab in the chancel pavement, with white marble effigy, covering the grave of James Samison, rector (1349). Registers from 1700.

MISTLEY. A parish on the south bank of the navigable Stour, partly included in the town and parish of Manningtree (1 m. west), each place having a railway station. The church (St. Mary) is a fine building of Kentish ragstone, in the Decorated style, erected in 1870-71, to supersede the old fabric, from which the most important monuments have been preserved. Otherwise the contents, though costly and in excellent taste, are of no antiquarian interest. The tower bears a tall spire (140 ft.), and contains a ring of six bells, one dated 1747, and five 1898, when they were dedicated on Lady Day in memory of Queen Victoria's Diamond Jubilee. The living includes the ecclesiastical district of Bradfield (*q.v.*).

MYLAND (otherwise *Mile End*) is a straggling village on the outskirts of Colchester.

The church (St. Michael) is a building in the Early English style, erected in 1854. The clock, with hour-bell, was put up at Queen Victoria's Jubilee in 1887, and two other bells for chiming were added ten years later, in thankfulness for Her Majesty's long reign. There is nothing remarkable about the fabric.

NEWPORT. The village consists mainly of a single street, in which there are some extremely interesting old houses, including *Crown*

House; the so-called *Nell Gwynne's House*; and one, with an oriel window and curious wooden carvings which is probably the oldest of all, and is said to have once belonged to a religious community. The church (St. Mary) is a spacious flint building, consisting of chancel, clerestoried nave of four bays with aisles, transepts, south porch, and west tower.

As a whole the fabric may be referred to the fifteenth century, though it contains work of the two previous centuries, as well as an element of modernism, the tower (six bells) having been rebuilt, and the rest generally restored in 1858-9, with due regard, however, to antiquity. The lofty tower has each stage set back from that below it, and is surmounted by an embattled parapet, with octagonal turrets at the angles, a square-headed window of three lights occupying each face of the belfry, the mullions running through the tracery to the head. In the nave it will be noticed that the south arcade is earlier and plainer than the north, the latter showing good fifteenth-century work. The porch has a staircase in the north-west angle, leading from the south aisle to the upper chamber, where the original wooden ceiling, divided into large square flat panels, is an interesting feature. In common with the nave, the chancel bears an old flat-pitched roof, but has some peculiarities of its own, *e.g.* the curious small four-centred brick windows (now blocked up) above the principal lights; the carved oak stalls, with handsome fronts and boldly-cut poppyheads; and the elegant rood-screen. There are brasses, with engraved effigies, to Thomas Brond and family (1575), and Geoffrey Nightingale and family (1608). Some fragments of fourteenth-century stained glass are preserved in two lancet windows of the north transept. The church possesses a very fine thirteenth-century chest, the front of which is carved with rows of shields and circles, a leaden band of open tracery running between them. The under side of the lid is painted in oil with figures of the Crucifixion, the Blessed Virgin, St. John, St. Peter, and St. Paul, remarkable as the earliest known examples of English art in this particular form. Registers from 1558.

(See Roe's "Ancient Coffers and Cupboards," 1902.)

NOTLEY, BLACK (1½ m. from Bulford). The church (SS. Peter and Paul) is a small flint building of Norman origin, with features of that age in the north and south doorways, and two narrow windows on each side of the nave. Other windows are Decorated and Perpendicular, those in the chancel being mostly of the fourteenth century.

The rood-stair remains within the thickness of the chancel wall, and on the south side there are curious sedilia beneath a wooden arch. The timber belfry at the west end, with octagonal shingled spire, is supported on massive beams, and contains five bells, all cast in 1879. There was a restoration of the fabric in the same year, which is considered excessive. A tall monument in the churchyard, with Latin inscription, marks the grave of John Ray, the famous naturalist (1628-1705). Registers from 1570.

NOTLEY, WHITE (1 m. from Bulford). The church (dedication unknown) bears clear indications of its early Norman origin in the rubble-built walls, interlaid with Roman tiles, and in the plain heavy semicircular chancel arch. The chancel itself is much later, the windows there being of the thirteenth and fourteenth century. A portion of the old rood-screen remains. The aisles of three bays each (probably fourteenth century) have circular piers on the south and octagonal on the north side.

The font, also octagonal, dates from the fifteenth century. The wooden belfry (three bells) is similar to that at Black Notley, both in the structure itself, and the massive timbers on which it rests. Registers from 1538. There was a considerable restoration of the fabric in 1874-5, and again in 1888.

OAKLEY, GREAT (4 m. from Parkston Quay). A village on the winding stream called Ramsey Creek, which runs into the Stour Estuary on its south side. The church (All Saints) is a small brick and stone building of Norman origin, consisting of nave and chancel, with belfry containing one bell. The most interesting object within the church is the square Norman font of polished Purbeck marble, resting on five shafts. Registers from 1673.

OAKLEY, LITTLE (2 m. from Parkston). The small church (St. Mary) consists of fourteenth-century nave and chancel, with fifteenth-century west tower, containing four bells. Note elegant piscina in chancel, and niche on each side of the east window; also the priest's doorway cut through a buttress of the south wall. Registers from 1558.

OVINGTON (2½ m. from Clare). The small church (St. Mary) is of thirteenth-century origin, as appears from its general character, the wooden belfry being a fifteenth-century addition. It contains one bell inscribed *Miles Graye made me* 1631, bears a short spire, and rises on

timber supports through the west end of the nave. In the chancel, which is without arch, there is a square piscina and a window-seat. The massive circular font is apparently Norman. Otherwise the fabric (much restored in 1881) has little of interest in itself or its contents. Registers from 1559.

PANFIELD (3 m. from Braintree). About half a mile north of the village, the *Priory Farm* marks the site of a small Benedictine priory, founded *c.* 1070 by Waleran Fitz-Ralph, as a cell to the great Abbey of St. Stephen, Caen. The present house is tolerably old, but no part of the monastic building remains. The parish church (St. Mary), much restored in 1858, is a small flint structure of the fifteenth century, whose best feature is the fine oak south porch. The west belfry (also of timber) bears an octagonal shingled spire, and contains three seventeenth-century bells. Registers from 1569.

PATTISWICK. The parish is agreeably situated between Braintree and Coggeshall, the nearest railway station (4 m.) being at the former place. The name comes from the Pate family, to whom the estate anciently belonged. Its church (St. Mary Magdalene) is a small stone building, *temp.* Edward I, with portions of fourteenth-century construction. There has, however, been much modern restoration. Registers from 1677.

PEBMARSH (3 m. from Bures). The church (St. John Baptist), restored in 1877, is a brick and stone building, mainly in the fourteenth-century style. It comprises chancel, clerestoried nave with aisles of four bays each, and embattled west tower containing a clock and bell (1737), besides a ring of five other bells. Two of these were hung as recently as 1906, and bear the following expressive chronograms: (1) *Tacta preces terræ lenta dulcedine pando*, and (2) *Canoro sono colles sancimus Deo*, both composed by the Rev. Preb. Deedes, a well-known authority on campanology, who preached the sermon at their dedication. There is a small brass to Joseph Birch, rector (1764); and an extremely fine one to Sir William Fitz-Ralph (*c.* 1323), engraved with the knight's cross-legged effigy in mail armour, almost life-size, beneath an elaborate canopy—a beautiful specimen of the art, which ranks among the earliest and best monumental brasses in England. Registers from 1648.

PELDON (6 m. from Wyvenhoe). The parish is spread over a bold declivity to the north of Mersea Island, sloping towards and termin-

ating in the low marshes which lie along its coast. The church (St. Mary) consists of chancel, nave, and embattled west tower (two bells), all mainly of fifteenth-century date and style. During the restoration of 1859, however, various traces of early Norman work, including the usual element of Roman tiles, were brought to light. The fabric was somewhat injured by the earthquake of 1884, which did greater mischief elsewhere in the parish, and almost destroyed the Rose Inn referred to in Mr. Baring-Gould's "Mehalah." There is an extensive and much admired view from the church tower. Registers from 1725.

PENTLOW (1 m. from Cavendish)) A parish on the Suffolk border, with a church (St. George), which is of considerable antiquarian interest, as having *inter alia* an apsidal chancel and a round tower. The tower walls are 4 ft. thick, and the structure appears to be of late Norman age, as it is built against a round-headed west doorway, obviously earlier than itself. There are five bells, ranging in date from 1628 to 1711. Work of the fifteenth century appears in the windows and elsewhere within, as well as in the battlements. The font is a fine Norman example, bearing an elaborate cover with doors, an interesting piece of fifteenth-century woodwork, as is also the old timber roof. Conspicuous in the north, or "Kempe," chapel is the rich monument to Judge George Kempe (1606), with recumbent effigies of himself, his wife Eleanor, and son John, besides kneeling figures of four other sons and ten daughters. Note the good Jacobean altar rails. The fabric was rather too severely restored in 1887. Registers from 1539.

QUENDON (3 m. from Elsenham; somewhat less from Newport station). The church (dedication unknown) is a small stone and rubble building, with signs of Norman work in the chancel-arch, though the thirteenth century is more clearly indicated, *e.g.*, in the piscina and two niches within the chancel, where the three windows are obviously Tudor insertions. The fabric was practically rebuilt in 1861, when a south aisle was added. It now consists of chancel, nave with both aisles of three bays each, and an open gable-turret at the west end, holding one modern bell. The existing Register goes no further back than 1867.

("The Gentleman's Magazine" for 1806, vol. ii, has an account of the old bell, with facsimile inscription. Palaeolithic and Neolithic implements found in the parish may be seen at the Saffron Walden Museum.)

RADWINTER (5 m. from Saffron Walden.) The church (St. Mary) consists of chancel with adjacent chapel, clerestoried nave with aisles, south porch, and embattled west tower. The fabric is in the fourteenth-century style throughout, though the chancel and tower are practically new, the former having been rebuilt in 1869, and the latter in 1888. There is a ring of eight bells, of various ages from the sixteenth to the nineteenth centuries, one being a memorial to Queen Victoria's Jubilee (1887), and another (1888) the result of a subscription from young parishioners. It bears the suitable inscription: *Ex ore infantium et lactentium perfecisti laudem* (*Ps. viii*, 5 *Vulg.*). Among the rich fittings introduced in recent years the reredos claims attention as an interesting example of sixteenth century Belgian workmanship. Registers from 1638.

RAMSEY (1 m. from Parkston Quay). The church (St. Michael), as is not unusual with churches of that dedication, stands on an eminence. It is a stone building consisting of nave and chancel, with embattled tower containing five bells. The fabric generally is in the fifteenth-century style, but the north and south doorways are earlier, the former showing work of the Transitional (Romanesque-Early English) period, while the latter is apparently of the fourteenth century. The chancel was rebuilt in 1597. Registers from 1645.

RAYNE. An ancient village, pleasantly situated on the Roman "Stane Street," and containing several picturesque old timbered houses. *The Hall* (now a farmhouse) was once the residence of the Capels, Earls of Essex, and shows earlier and later work of the Tudor period, a noticeable external feature being the fine gateway in the brick wall which separates the garden from the churchyard. Many members of the Capel family are interred in the church (All Saints), including Sir Giles Capel (1556), Sir Edward (1577), and Sir Henry (1588). Originally Norman (*temp.* Henry II), the fabric was entirely rebuilt in 1840-1, with exception of the tower, which is attributed to Sir William Capel (*c.* 1510). It is a really fine example of Tudor brickwork, with strong buttresses, battlements with crocketed pinnacles at the angles, and a projecting staircase bearing a curiously shaped roof. The five bells now hung therein were all cast in 1841, obviously as part of the wholesale reconstruction of that time, which fortunately did not include the tower itself. Registers from 1558.

RICKLING (3 m. from Newport). The scattered rural village may be reached by a pleasant walk from Newport through the old "London Lane" if the weather is dry; otherwise the main road will be preferable.

The church (All Saints) is a flint building of fourteenth-century date, consisting of nave and chancel, of almost equal dimensions, and tower containing five bells. Objects to be noted are the elegant (Decorated) chancel-screen, piscina, and sedilia, all contemporaneous with the fabric; and the two canopied table-tombs (fifteenth century) in the chancel, one of which still retains some brass escutcheons. There were once several good brasses to members of the Langley family of Rickling Hall, but these have unfortunately gone. The Hall (one mile south), now a farmhouse, is an interesting brick mansion of the Tudor age, which is worth visiting. A curiosity in the church is the heavy old oak chest, banded with iron and provided with three locks. Registers from 1660.

RIDGEWELL (2½ m. from Birdbrook). This pleasant village, encircling a large green near the source of the Colne, and on the old Roman street from Colchester to Cambridge, no doubt takes its name from its position on the "ridge" of a hill, and from the neighbouring spring, or "well," which is still in existence. The church (St. Lawrence) consists of chancel and clerestoried nave, with north aisle to both, and embattled west tower containing five bells.

The fabric is chiefly in the fifteenth-century style, and is largely plastered on the exterior, where, however, some good flint and stone chequerwork is still to be seen. Note the fine roof to the nave, piscina and sedilia in the chancel, squint, rood-stair, and portion of the fine old oak screen; also the (late Jacobean) pulpit and lectern. Registers from 1562.

RIVENHALL (2 m. from Witham). The church (St. Mary and All Saints) consists of chancel, nave, and tower containing one modern bell. Modernized and overlaid with stucco in 1839-40, the fabric is less interesting in itself than its contents. They include two stone (thirteenth century) coffin-lids, with the usual long Latin crosses upon them, preserved within the chancel. On its south side there is a fine monument to Sir Ralph Wiseman (1594) and Elizabeth his wife, whose effigies are well executed and in good condition, with three sons and three daughters sculptured in relief on the face of the tomb. There are several other good, though less elaborate, monu-

ments in the chancel; and the spiral rails to the sanctuary (apparently Caroline) are worth notice. But the feature in this part of the church is the stained glass in the east window, purchased in Normandy by the Rev. B. D. Hawkins, rector of the parish from 1852 to 1883. The central light is filled with beautiful medallions (early thirteenth century?) depicting the Virgin and Child, the Entombment, Resurrection, and Enthronement of Christ " in Majesty "; the lights on either side containing later (fifteenth century?) glass. The rest of this precious acquisition is set in a window on the north side of the nave. Registers from 1639.

SAFFRON WALDEN (= Saffron Woods) takes its distinguishing prefix from the saffron crocus formerly cultivated there. With the exception of Colchester, there is no town in Essex which presents so rich a field of inquiry and interest to the student of the past; and the parish church (St. Mary) is one of the finest in the county. It is a spacious and noble stone building in the fifteenth-century style, with a spire 108 ft. high, and stands in a commanding position on a hill. The fabric comprises chancel and clerestoried nave, both having aisles, a large porch on each side, and fine west tower, to which the spire was added by Thomas Rickman in 1831. The dimensions are 200 ft. in length by 82 ft. in breadth; and the whole effect of the interior, with its lofty and finely painted timber roof, is imposing and harmonious. A close examination of the details, however, reveals a certain poverty and shallowness in the workmanship, specially noticeable in the window traceries, though it is probably rather due to successive restorations and repairs of the old work than to the original builders. The chancel dates from c. 1425; and, as it is not in a straight line with the nave, we shall probably be right in reckoning it among the "leaning chancels" which were intentionally deflected, with a mystic significance. The south aisle was appended to it about 1544, on the death of Thomas Lord Audley, Chancellor to Henry VII, whose marble tomb was there erected at the same time. There is also a memorial to two sons of Lord Braybrooke, who fell in the Crimean War; and a fine brass to John Byrd (c. 1400). In the opposite chancel-aisle stands the table-tomb of John Leech, vicar of the parish from 1449 to 1520, who did a great deal towards building the nave and other portions of the church. Lord Chancellor Audley was also a large contributor to the building, including the chancel in its original form. Of the two porches the south is the finer, and has a chamber above it, now used as a muniment room for

civil and ecclesiastical deeds, preserved in some curious old chests. The tower contains a ring of eight bells, six of which date from 1797-8, and two are modern. Provision was made over two centuries ago for payment of the ringers, who have always enjoyed a wide reputation. Registers from 1558.

Audley End (1½ m. south-west), the seat of Lord Braybrooke, was built in 1603 by Thomas Howard, Earl of Suffolk, and still ranks among the finest examples of domestic architecture in England, though it has suffered from a series of demolitions since 1721, in consequence of the enormous expense of maintaining it in its integrity.

(The following works may be referred to for detailed information : Lord Braybrooke's "Hist. of Audley End, with Notices of Saffron Walden" (1836); John Player on the same subject (1845); F. A. Gotch, "Architecture of the Renaissance in England" (1891 *et seq.*); "Essex Arch. Soc. Trans.," N.S., vol. ii; Bonkart's "Art of the Plasterer"; and "Archaeological Journal," vol. xv, for a paper by Dr. Stukeley entitled "Ancient and Mediaeval Labyrinths.")

ST. OSYTH (3 m. from Brightlingsea; 4 m. from Clacton). The chief interest of the place lies in the history of St. Osyth's Priory, extensive remains of which are preserved in the house and grounds that occupy the site. The traditional account may be summarized as follows: In early times the manor, then known as Chich, was given by Sighere, King of the East Saxons, to his wife Osyth, who there established a nunnery. In or about 870 the Danes sacked the house, and, on their offering the lady the usual alternative, she preferred martyrdom to apostasy, and was beheaded. To this day a spring is pointed out as the scene of her passion, where the water miraculously burst forth as her head fell to the ground. The story goes on to say that she speedily arose, and carried her head to the church, where her body was eventually deposited. She was afterwards canonized, and an Austin Priory (soon converted into an Abbey) was founded there by Richard de Belmeis I, Bishop of London (1108-28), with a dedication to her honour, in conjunction with Saints Peter and Paul. After the suppression, the monastery, with most of its property, was granted by Henry VIII to Thomas Cromwell, on whose attainder the estate reverted to the Crown, and was sold to Thomas Lord D'Arcy in 1553. He soon set to work to convert the ancient pile into the spacious mansion of red brick and stone which we now see, with the additions made to it by his successors, and such of the earlier structure as has been preserved, notably the stately entrance-

gateway, and most of the original quadrangle, surrounded by a well-timbered park of 250 acres. The church retains the old dedication (Saints Osyth, Peter, and Paul), and consists of chancel with chapels, nave with aisles, and massive west tower containing six bells. Most of the fabric is of fifteenth-century date, but contains some good modern work in the stained windows, etc. A remarkable feature is the arrangement of the sanctuary railing in the form of a horseshoe, locally known as " The Fold," with an interesting significance which speaks for itself. There are numerous monuments to the D'Arcy family and other distinguished residents of the sixteenth and seventeenth centuries, some bearing recumbent effigies. Registers from 1666.

(See J. Watney, "Some Account of St. Osyth's Priory and its Inhabitants," 1871.)

SALCOT-VIRLEY (7 m. from Kelvedon and Maldon). A small parish on the north side of Salcot Creek, directly opposite Salcot-Wigborough, with which it is ecclesiastically united. Both parishes figure prominently in Mr. S. Baring-Gould's novel of "Mehalah" (1880), written on the strength of his knowledge of the marsh lands as rector of East Mersea. His description of the church at Virley (St. Mary) as a miserable ruin still holds good. The remains show a small Early English building, consisting of chancel, nave, and bell-turret, with a cracked bell (uninscribed) yet hanging within it. Registers from 1628.

SALCOT-WIGBOROUGH, usually known as Salcot, retains its church, which is also dedicated to the Blessed Virgin Mary, and does duty for the united parishes. It is a stone building of the fourteenth century, with later features. At the restoration of 1893 the long-absent chancel was rebuilt, and the mutilated fabric made whole. Registers from 1587.

SALING, GREAT (3½ m. from Rayne). The village is surrounded by many fine elm trees, which give it a pleasant, shady approach. The church (St. James), consisting of nave and chancel, with chapel or sacristy, and embattled west tower (two bells), is said to have been built originally in the twelfth century. It has, however, been subjected to a series of restorations, viz. in 1857, 1864, and 1883, which have left it little or no antiquarian interest. Registers from 1715.

SALING, LITTLE (anciently *Bardfylde Salynge*), has an interesting church (SS. Peter and Paul), dating from *c.* 1380, and originally built as a chapel to Great Saling. The design is exceptional, and suggests that it was never quite completed, the chancel, for instance, having all the appearance of a structure at first intended as temporary. It is remarkably small, with an unusually small arch, and at its eastern extremity there are signs of two openings (apparently doorways, now blocked) in the lower part of the wall, with a quatrefoil window above, features which have some bearing on the fore-mentioned conjecture. Besides this chancel, the fabric comprises nave, with south isle of three bays, the easternmost of its divisions forming a chapel (equipped with piscina and sedilium), and a west tower. The tower is particularly noticeable, as circular, and yet bearing no relation to the other examples of that form in the county. It belongs entirely to the fourteenth century, and is in three stages, with single and double lights, distinguishing the lower from the higher walls, has a plain parapet at the top, and a stair-turret (also circular) on one side. There were formerly three bells, but there is now only one. Registers from 1561.

SAMPFORD, GREAT (8 m. from Saffron Walden). The charming village on the Pant, otherwise known as *Old Sampford*, has a very interesting fourteenth-century church (St. Michael), remarkable for elegance of structure and uniformity of style. The fabric comprises chancel with south chapel, nave with aisles, and an embattled west tower containing five bells. Particularly fine is the arcading on both sides, with trefoiled arches resting throughout on clustered columns, the stone seats, which are carried along beneath in the chancel, adding no little to the effect in that part of the church. In the wall of the chapel there is a large recessed tomb, with crocketed canopy, but no inscription or other key to identify the occupant. There are several seventeenth and eighteenth-century monuments, but no brasses. Note empty niches in exterior of east wall, and in the buttresses. Registers from 1559. The living includes the vicarage of Hempstead (*q.v.*).

SAMPFORD, LITTLE (or *New Sampford*, 9 m. from Saffron Walden). The church (St. Mary) is of Norman origin, and retains some features of that age, but the fabric generally is in the fifteenth-century style. It comprises chancel, nave with north aisle, and embattled west tower with spire. One bell is left out of a supposed original three.

It is apparently of late fourteenth-century make, and inscribed: *Scā Maria ora pro nobis*. There are several mural tablets and monuments, the most prominent of which are in the aisle, and to members of the Peck family, formerly occupants of the *Hall*, a large mansion on a hill opposite the church. Registers from 1563.

SHALFORD (5 m. from Braintree). The church (St. Andrew), restored in 1872, consists of chancel, clerestoried nave with aisles, and tower containing five bells. Most of the fabric is in the fourteenth-century style, but the tower is a century later. Among the several objects of interest there are three good sepulchral recesses with crocketed canopies, one in each aisle, and another in the south chancel wall—all inscriptions unfortunately gone. Also to be noted are the squint, plain rood-screen, sedilia, carved oak lectern, and old oak roof to the nave, supported by stone and wooden corbels alternately. The five-light (Decorated) east window and some of those on the south side contain fine examples of heraldic glass; and six shields of arms are carved on the sides of the (fifteenth century) font. Registers from 1558.

STAMBOURNE (3 m. from Yeldham). The church (St. Peter) is a stone building of the thirteenth century, excepting the massive tower, which is Norman. The structure contains five bells, and has all the characteristics of its age in the substantial walls, over 4 feet in thickness, several round-headed lights (now blocked), and arch into the nave, with billet moulding. The lower portion of the old rood-screen remains, with painted panels. The fine five-light east window is attributed to Henry Macwilliam (*c.* 1530), whose family pedigree is set forth in the heraldic glass which it contains. Other windows are remarkable for the beautiful canopied niches let into the jambs. Registers from 1559.

STANSTEAD MOUNT FITCHET (briefly *Stansted*). The town and parish are named after the Montfitchet family, owners of the manor in the twelfth century, the remains of whose castle stand close to the railway-station. The church (St. Mary) is a large building of Norman origin, chiefly flint with stone facings, and comprises chancel with north chapel, nave with two porches on the north and one on the south side, and west tower (eight bells), added or rebuilt (in brick) in 1692. Much injury was done to the original work in that year; but the restoration and enlargement of 1888 have greatly com-

pensated for the mischief. The north and south doorways are interesting Romanesque examples, the former in particular showing elaborate ornamental details, especially in the sculptured tympanum. The other is less ornate; but has well-cut chevron and dog-tooth mouldings, and tympanum carved with a diaper of intersecting circles, etc. The chancel (*c.* 1120) has a remarkably good arch, moulded in chevron, with an outer bordering of grotesque faces. On the floor there is a small brass to Robert de Bokkyngg (1361), vicar of the parish; and against the side walls are fine marble monuments to Sir Thomas and Lady Myddleton (seventeenth century) each with a recumbent effigy. Under an arch in the chapel there is an ancient stone effigy, supposed to represent Roger de Lancaster, cross-legged, clad in mail armour, with a lion at the feet, and two angels supporting the head. The font appears to have once been the capital of a (Norman) circular pier. Registers from 1558.

The district church of St. John Evangelist was erected in 1889.

(See " Essex Arch. Trans.," N.S., vols. iii and viii.)

STANWAY (2 m. from Mark's Tey) owes its name to the Roman stone-paved way which runs through the place in its course from Colchester to Bishop's Stortford. Formerly there were two parishes, each having a church, but they were united as far back as the fourteenth century, and the principal church has long been an abandoned ruin. It was seriously injured during the Civil War, and although some attempt at a restoration was made under Charles II, it has never been practically reinstated. The remains consist of portions of the nave, tower, and porch, and show a fabric of late twelfth-century date, with much Roman brick in the walling. A substitute for it was erected in brick on the Maldon road in 1845, with the same dedication (All Saints).

But the actual parish church is, and has for some centuries been, the ancient wayside chapel of St. Albright, supposed to have been originally built for the use of pilgrims and other travellers along the old Roman road. The dedication is to " The most glorious and holy King of the East Angles," more generally known as Ethelbert, of whose name " Albright " is one of the several varieties found in old chronicles. Evidently of very Early Norman, or even of Saxon, origin, the little building was enlarged in the fifteenth century, and made an auxiliary to the parish church, whose place it has since taken. It was widened and lengthened in 1826; and in 1880 its complete restoration was taken in hand by Sir Gilbert Scott, who re-

constructed the chancel, and added a south aisle, at the cost of about £3,000. The arcade was brought from St. Runwald's, Colchester (*q.v.*) when that church was taken down in 1878. The font (fifteenth century) is octagonal in shape, with shields and chalices— the latter radiated—sculptured alternately on the panels. Registers from 1704.

(See Buckler's "Essex Churches," and "Essex Review" for 1893.)

STEBBING (3 m. from Dunmow). This considerable town on a branch of the Chelmer, but with a diminishing population, appears in ancient records under a dozen varieties of spelling. The parish, comprising three manors, was held by Siward in the Confessor's time; and under William the Conqueror passed into the hands of two Norman knights, Henry de Ferrers and Ralph Peverell. In the reign of Henry II, William de Ferrers bestowed the church upon the Hospitallers, whose Prior held the patronage till the Order was suppressed, when the property fell to the Crown, and repeatedly changed ownership after the Dissolution. The church (St. Mary) is a fine example of early fourteenth-century architecture, consisting of chancel with north sacristy, clerestoried nave of five bays, with north and south aisles, and west tower, bearing a short lead-covered spire, and containing six bells. The tower is lofty and well-proportioned, the buttresses (partly of brick) receding rapidly upwards with the successive stages, four in number, the whole surmounted by an embattled parapet, perforated with crosslets. The staircase (evidently a later addition) is enclosed in an external projection on the south, with a narrow entrance at the base, and an opening (apparently cut through an ancient window) into the first storey, where the stairs end, and a series of ladders lead to the chambers above. The lofty arcading on both sides of nave rests on clustered columns, with richly moulded bases and caps, a range of corbels, mostly sculptured heads of angels, supporting the beams of the roof. This is of fifteenth-century woodwork, and the Perpendicular windows of three lights show the clerestory to be of the same age, as is also the fine five-light east window. Other windows are chiefly fourteenth century. In the chancel there are three sedilia and a piscina of unusual beauty. But the most striking feature is the deeply-moulded chancel-arch, containing three others, acutely pointed, with elegant cusping and tracery, the whole structure forming a magnificent open screen in stone. The arcading rests on four clustered columns, with moulded

bases and caps, on the two central of which are the remains of two grotesque figures, resembling frogs with human heads, from which it is clear that there was once a canopy to the central opening. Note plain square Norman font; brasses to a (nameless) widow (*c.* 1390), and Isaac Bernard (1609); also doorway to the rood-stair. The church has been well restored, with careful regard to its old features. Registers from 1712.

(See Buckler's "Essex Churches," and "Essex Review" for 1893.)

STISTED (3 m. from Braintree). The ancient church (All Saints), though considerably restored in 1844, when the tower was rebuilt, is still of much antiquarian interest. It consists of chancel, clerestoried nave with aisles, and the fore-mentioned tower, which contains six bells, all dated 1799, but all put in order and re-hung in 1895. The oldest work is in the arcading on each side of the nave, where the round Norman arches rest on substantial circular piers of the same age. The chancel, with lancet windows, dates from the thirteenth century. Note the mural brass to Elizabeth Wyseman (1584). There is a modern lych-gate to the churchyard. Registers from 1538.

STRETHALL. The small well-wooded parish lies on the west side of the railway-line between Audley End and Chesterford, almost equally distant (*c.* 3 m.) from the two stations. The church (Blessed Virgin Mary) is an interesting little flint building of Early Norman origin, comprising chancel, nave, and a square west tower. There are two bells, one bearing the name of William Revel, whose casting ranges from *c.* 1350 to 1360; the other (without date or inscription) is probably still older. Original work appears in the low massive chancel-arch, with plain ornamentation, and in a narrow round-headed light in the north wall. The square font, on five circular shafts, is also Norman, but apparently somewhat later than the church. There is a slight thirteenth-century element, *e.g.*, the single lancet on north of nave. The chancel retains the old piscina and sedilia on south side. There is no window in the opposite wall; but a plainly canopied table-tomb stands there, with a brass inscription, remarkable as having the letters raised instead of incised in the usual way. Note also small palimpsest (*c.* 1480) to Thomas Abbot, rector of the parish. Registers from 1769.

STURMER (or *Sturmere*) is a small village on the Suffolk border, said to take its name from the *Stour*, and a lake or *mere*, formed by the spreading river, which once covered some 20 acres of the level ground, but is no longer in existence. The church (St. Mary) is a small building, with Norman features in the nave doorway, and certain windows in the chancel, but with added portions of later date, the whole having been put through restoration in recent years. There are three bells, the oldest of which is simply inscribed, *Sancte Gabriel*, without date or founder's name, but thought probably to be by John Sturdy (d. 1458).

The others are by Miles Graye, and dated 1617 and 1661. Registers from 1733.

TAKELEY. The church (Holy Trinity) is of Norman origin, and consists of chancel, with new organ-chamber, nave with south aisle, and west tower of fifteenth century, to which period most features belong. The earliest work appears in the north doorway, which is partly built of Roman brick, and gives a key to the age of the walls. The aisle arcade of four bays rests on octagonal piers, the central of which has a niche cut in the west face of the capital, with a head below it supporting the bracket. There is another niche of larger dimensions, and more highly finished, in the side wall. The church is well off for good old oak carving, noticeable particularly in the tall and elaborate fifteenth-century case to the (new) font; panelled pulpit; and elegant tracery on several benches. There are four bells, the oldest of which (early sixteenth century) is inscribed, *Assit principio Sancta Maria meo*. Registers from 1662.

TENDRING (2 m. from Weeley). The church (St. Edmund) is a rubble building, in the Early Decorated style (*temp.* Edward I), consisting of chancel, nave with south aisle of four bays, and embattled west tower. The tower, with pinnacles and spire, was erected in 1876 in place of the original belfry, from which four bells were retained, recast in 1907, and two new ones added to the ring. The interior has been generally renovated, and modern stained glass put into most of the windows. An interesting old feature is the kneeling effigy in alabaster, with brass inscription to Edmund Saunders (1615). Registers from 1538.

(See "Essex County Chronicle" of 13 December 1907, and "Essex Review" for 1908.)

TERLING (2 m. from Hatfield-Peverel). The parish takes its name from the little river *Ter*, which flows through it. The church (All Saints) is a building of various ages from thirteenth to eighteenth centuries, the chancel apparently belonging to the former, though since much altered; the nave to the fourteenth century; the timber south porch to the latter part of fifteenth century; the tower, as it now stands, dating from 1732. Muilman (vol. i) records the fall of the " steeple " in 1730. It then contained five bells, the number of the present ring, though not identical in every case with the original. The interior of the nave is pleasing and harmonious in effect, the result of its erection at one time and in one (Decorated) style throughout. Each aisle is arcaded in four bays, divided by light octagonal piers, with which the lateral windows are contemporaneous.

The south porch is an excellent example of timber-work. There are several good fifteenth and sixteenth-century brasses with effigies. Registers from 1538.

TEY, GREAT (3 m. from Mark's Tey). The church (St. Barnabas), as it stands to-day, is only a portion of its former self, the nave and aisles having been taken down in 1827.

The fourteenth-century chancel survives, with the square Norman tower (eight bells), formerly central, but now at the western extremity of the reduced fabric. Restored in 1897, the tower is a very massive structure, with corner stair-turret, numerous small round-headed lights in walls, the jambs in some cases formed of Roman tiles ; and the summit is battlemented. The east and west arches are of the usual Romanesque type; but those between the central space and shallow transepts are pointed. The windows in transepts and chancel are in the late fourteenth-century style, fairly good examples occurring in north transept (three lights), and east wall (five lights). Note old wood-carving in lectern and some of the benches. Registers from 1559.

TEY, LITTLE. Adjacent to the above-mentioned, the parish ranks among the smallest in the county (486 acres), but the population has been increasing of recent years, partly in consequence of its nearness to the railway-station ($1\frac{1}{2}$ m.) at Mark's Tey.

The church (St. James) is an interesting little Norman building consisting of nave and chancel under one roof, with timber bell-turret (fifteenth century), containing one bell. It is inscribed: *Henry Pleasant did me run anno* 1701, an instance of the founder's known

disposition for rhyming. The chancel has an apsidal east end, sur-mounted by a square gable with a considerable projection at the angles, which gives rather a top-heavy appearance to the structure.

Several round-headed windows remain in the apse and elsewhere; but others of later date (Decorated and Perpendicular) have been inserted. Both north and south doorways are original, the latter showing more decoration in its rounded mouldings and star-pattern of the tympanum. Registers from 1660.

TEY, MARK'S. The parish is named after its ancient owners, the Merc family. The church (St. Andrew) is mainly of thirteenth-century date, but shows a good deal of fourteenth-century work, and some slight traces of a Norman origin. It consists of nave, chancel, and tower of brick, the upper portion of which, however, having suffered during the siege of Colchester in 1648, has been replaced by timber. There is now one bell (1772), the original ring of three, plus a "Sanctus," having presumably shared the fate of the earlier belfry. The fifteenth-century font is a particularly interesting example of carved oak, octagonal in shape, the basin (lined with lead) bearing a Jacobean cover, the whole extremely well designed. Registers from 1560.

(See Bond's "Fonts and Font Covers," 1908.)

THAXTED. The parish lies midway between Saffron Walden and Dunmow (each c. 7 m.), but has a slightly nearer railway station at Elsenham on its western side. Interesting as the town is in its history and timbered buildings, including the old Guild or Moot Hall, and a still more ancient house dating from Edward IV, the special glory of the place is its fine parish church (St. John Baptist), sometimes spoken of as the "Cathedral of Essex." It is certainly a magnificent example of fifteenth-century work, cruciform in shape, and measuring externally 183 ft. in length by 87 ft. in breadth. The fabric is of flint with stone dressing, and consists of chancel and clerestoried nave, both with aisles, north and south transepts and porches (the latter having chambers over them), and west tower, crowned with an elegant octagonal spire, rising to the height of 181 ft. Although the Perpendicular style is characteristic of the whole, and there is a remarkable uniformity of design throughout, the details show that it was not all erected at once, the age to which it is commonly referred being merely that of its completion. The nave c. 1340) is attributed to William de Burgh, Earl of Ulster, whose

arms appear several times in that part of the church. It is doubtful, however, whether more is due to him than a reconstruction, as the south aisle and transept, which are much plainer in design, are obviously older than the nave, and indeed are considered the oldest portions of the fabric. The south porch was added (*c.* 1368) by Lionel, Duke of Clarence; while the north aisle and transept were begun by Edmund Mortimer, last Earl of March (*c.* 1380), who is also credited with the tower and crocketed spire. The chancel, begun by a member of the same family, is thought to have been finished by Edward IV, as it bears many of his badges; and, from the royal arms sculptured on the north porch, it is assumed that he erected that also.

The ceiling is richly carved with heraldic and other devices. Specially worth notice are the early fifteenth-century pulpit; fragments of ancient glass in windows; font in elaborate wooden enclosure; and brass (*c.* 1450) to a priest in academic robes. Note also the gable crucifixes of east end and north porch.

On Friday, 23 June 1899, the Bishop of Colchester re-consecrated the tower, which had been thrown open to the church, to the great improvement of the perspective, and a fine new west doorway constructed. At the same time the eight bells, having been quarter-turned and generally improved in tone, were re-dedicated. Registers from 1538.

THORINGTON. The church (St. Mary Magdalene) is a flint and stone building, comprising chancel, nave with north aisle, and west tower. There was a thorough, not to say drastic, restoration in 1866, leaving very little of antiquarian interest, beyond an old brass to John Clare and his wife, minus the effigies. The six bells are much admired for tone and quality. The oldest (late fifteenth century) is simply inscribed *Sit nomen Domini benedictum*, the others ranging in date from 1732 to 1902, when the latest was hung to commemorate the coronation of Edward VII. Registers from 1553.

THORPE-LE-SOKEN is the chief village in the "Liberty of the Sokens," and has a fine large church (St. Michael), the body of which was rebuilt of rubble-stone in 1876. Its embattled red brick tower (five bells) dates from the late fifteenth century. Note recumbent effigy in the chancel, representing a knight in armour (*temp.* Edward I), the head resting on a cushion, and a lion at the feet. It is supposed to commemorate one of the great Salberghe family.

The old carved oak rood-screen (*c.* 1400) now stands between the south aisle and organ-chamber. Registers from 1682.

Many French names are recorded, probably of Huguenot refugees during the seventeenth century.

TILBURY-BY-CLARE (1½ m. from Great Yeldham) lies in the Stour valley, near the north boundary of Essex, and must not be confused with Tilbury East and West on the opposite border by the Thames. The church (dedication unknown) is of red brick, and was rebuilt (*c.* 1517-19) in the Perpendicular style of that date. It consists of chancel, nave, and west tower, containing two bells. The tower has a cinquefoil star (*mullet*) carved upon it, the badge of the de Veres, whose chief seat was at Hedingham Castle (*q.v.*); but Horatio de Vere, afterwards "Baron Vere of Tilbury," resided at *The Hall* in this parish in the first half of seventeenth century. The mansion has since been deprived of its park, and reduced to a farm-house, but is still interesting. Registers from 1561.

TILBURY DOCKS. See CHADWELL.

TILTY (5 m. from Elsenham). The small parish is delightfully situated in the valley of the Chelmer. In a meadow between the church and river there is a piece of ruinous wall, with traces of four rounded arches within it, marking the site of a Cistercian Abbey founded here in 1133 by Maurice Fitz-Geoffrey, and dedicated to the Blessed Virgin. The ruin is believed to have formed part of the ancient cloisters, and is all that remains of the conventual buildings, unless indeed the existing church was originally the chancel of the Abbey-Church, as it is reasonably supposed to have been. It has the same dedication to the Blessed Virgin Mary, and is obviously contemporaneous, as shown by the walls, which have many fragments of Roman brick built into them, and retain the two original round-headed doorways, though pointed arches have been introduced in both cases beneath the headings. The Early English style prevails throughout the nave, which is lighted by four tall lancets on each side, and three at west end, all splayed inwardly. The chancel, with piscina and triple sedilia, is raised considerably above the nave, and is a remarkably pure example of fourteenth-century work. All its three windows are excellent; that of five lights in the east wall claiming to be the best of its kind in the county. There are several brasses, *e.g.* to Thomas of Takeley, Abbot of Tilty (*c.* 1465); to Gerard Danet

(1520) with Mary his wife, and children; George Medeley (1562) and family; Margaret Tuke (1590) of Layer Marney, with three infants in swathing bands. Note also the ancient rude font-basin; large stone in floor of nave, engraved with a cross and (scarcely legible) inscription to an early abbot; and two buttresses (east wall), with elegant Decorated niches in the angles. Registers from 1724.

TIPTREE HEATH (3½ m. from Kelvedon). The parish takes its name from the once extensive open heath, now enclosed and highly cultivated, on which it stands. History records that in the reign of Edward I a small Austin priory was founded here, and that when it was suppressed by Cardinal Wolsey in 1525, its only occupants were the Prior himself and one of his canons. The present ecclesiastical parish was formed in 1859 out of half-a-dozen others, the church (St. Luke) being consecrated in the same year. It actually stands in the civil parish of Tolleshunt Knights, one of those drawn upon, where it was erected in 1855, a plain brick building, with nothing remarkable about it.

TOLLESBURY. The church (St. Mary) is a large building of Norman, or possibly earlier, origin; but it has been much altered in the course of time, the restoration of 1872, and the rebuilding of the chancel in that year, contributing no little to the change of its ancient character. The fabric consists of chancel and nave, both of stone, a low massive west tower of brick and rubble (six bells), and a new south porch. Most of the remaining old work is on the south side, where the inner arch of the doorway, turned in Roman tiles, is strongly suggestive of pre-Norman construction, as may also be said of the upper part of the west arch into the tower. The small octagonal font bears an inscription warning "Good people all" not to swear in church, as a certain man once did. It appears from an entry in the register under 30 August 1718, recording the first baptism in the new font, that it was bought for £5—paid by the offender to save himself from prosecution. Registers from 1558.

TOLLESHUNT D'ARCY (7 m. from Maldon). A large village spread over high ground above the Blackwater, and named after the D'Arcy family, once owners of the manor, with a fine residence at the *Hall* (see Stratton, " Dom. Arch. of Tudor Period ").

The church (St. Nicholas) is chiefly of stone, and comprises chancel with north chapel, nave, and embattled west tower contain-

ing five bells. Most of the fabric is in the fourteenth century style, but the chapel is somewhat later. It was the burial place of the D'Arcy family, several of whose members are commemorated in brasses, ranging in date from 1540 onwards. There is an effigy to John de Boyes (1419), and a separate collection of palimpsests and other ancient brasses. Registers from 1560.

TOLLESHUNT KNIGHTS (5 m. from Kelvedon). The church (All Saints) consists of chancel and nave, with bell-arch holding two bells, dated 1595 and 1664. The windows and doorways show a mixture of fourteenth and fifteenth-century styles; but there is much modern work throughout the fabric, due to the extensive restoration of 1878, when most of the windows were renewed. The monuments are not of any special interest; but there is a remarkable stone effigy of a knight in plate armour, holding the heart with both hands to the breast, apparently a late fourteenth or early fifteenth-century piece of work. Registers from 1695.

TOLLESHUNT MAJOR (5 m. from Maldon). The village owes its alternative name of *Tolleshunt-Beckingham* to the family whose seat was at Beckingham Hall (*temp.* Henry VIII), the remains of which stand close to the church, and to the comparatively modern residence which retains the title and some of the contents (oak carving, etc.), of its predecessor. The church (St. Nicholas), much restored in 1888, comprises chancel, nave, and west red-brick tower (three bells), apparently an addition to the original fabric. There are several fifteenth-century monuments, but none of special distinction. Registers from 1589.

TOPPESFIELD (2 m. from Yeldham). The quiet village stands on a commanding eminence, some 280 ft. above the sea-level, a position which sufficiently accounts for the name. The church (St. Margaret) is entirely of brick, and consists of chancel, nave with south aisle of four bays, and embattled west tower. The fabric dates from 1519; but an entry in the register informs us that the "steple fell downe" in 1689, and the bells were "broke all to pecceis." We learn elsewhere (see White's "History") that the tower was rebuilt in 1699. It contains five bells dated (3) 1675, 1702, and 1779, the oldest three of which may have come from some other church, unless the damage was exaggerated, or a wrong date given in the parish record. In the chancel there is a table-tomb, bearing a

floriated cross, but no inscription, supposed to belong to the founder of the church. Note also the incised stone, with effigy of a cross-legged knight in armour; and brasses to John Cracherod (1534) and wife; and William Cracherod (1585) and his wife. Registers from 1559.

TOTHAM, GREAT (2¼ m. from Langford). The parish is spread over ground rising from the valley of the Blackwater, and includes Osey Island, though lying at some distance away in the estuary. The small church (St. Peter) is of Norman origin, but underwent a thorough restoration and enlargement in 1878, when a new ring of six bells was cast for it. The fabric now consists of the original nave and chancel, a fifteenth-century timber belfry and spire, north aisle and south porch (both added in 1878), and south transept, erected in 1884. The windows are of various styles and ages—Early English, Decorated, and Perpendicular—the chancel retaining two early lancets, one of which has a seat within it; and there is also an ancient "low-side" window.

Note tomb with brass effigies (1606) to the two wives of Richard Coke. Registers from 1557.

(See G. W. Johnson's " History of Great Totham.")

TOTHAM, LITTLE (3 m. from Langford and Maldon). The church (All Saints) is a small building, consisting of nave, chancel, and west tower, each belonging to a separate architectural period. The north and south doorways are Norman; the former a plain example, but worth notice for the old ironwork of the hinges. The latter is much richer, the double jamb-shafts having star-like ornaments upon them, and foliaged caps, while the arch shows a variety of mouldings. There is a slight amount of thirteenth-century work in the nave, but it prevails in the chancel, where there are no fewer than five lancet lights, with a "low-side" window and piscina, all of the same Early English character. The square tower of dressed flint and stone (fifteenth century) appears to have lost its original upper stage, for which a wooden belfry (three bells) has been substituted. Registers from 1558.

TWINSTEAD (4½ m. from Sudbury). The church (St. John Evangelist) is a small red-brick building, dating as it now stands from about 1820, when the old fabric was entirely rebuilt, with a retention of some of its contents, e.g. the brasses to Isaac Wyncoll

(1610) and family. The arcading of three divisions between nave and chancel—possibly suggested by the ancient example at Stebbing (*q.v.*)—is an elegant piece of modern work. The old bell (by John Bird?) has been preserved, and hung in an open gable-cot, which has superseded the original wooden turret. Registers from 1567.

UGLEY (2 m. from Elsenham). The name of the parish is probably a corruption of *Oakley*, = a pasture, or meadow, planted with oak-trees. The church (St. Peter) is a thirteenth-century building, largely restored in 1866, when a transept was added. The south chapel was built from the ruins of a small church at Bollington ($\frac{1}{2}$ m. south-west), formerly a separate parish, but now included in the area of Ugley. There is a brass to Richard Stock (1568); and an interesting old oak chest, strongly iron-clamped, and provided with several locks. Registers from 1560.

ULTING ($2\frac{1}{2}$ m. from Hatfield Peverel). The church (All Saints) is a small stone building of nave and chancel, in the Early English style, of which it is a fairly pure example. It has, however, a few later (Decorated and Perpendicular) windows; and the wooden turret with shingled spire is a fifteenth-century addition, now containing one bell (1636), the survivor of two. There was a considerable restoration in 1873, when the north porch was added, and some old oak benches were taken away. The thirteenth century font remains, its hexagonal basin resting on six short columns, the chief object of interest among the contents. Registers from 1723.

WALTON-LE-SOKEN is still the ecclesiastical title of the parish more familiarly known in modern times as *Walton-on-the-Naze*, the fashionable watering-place, so named from the promontory on which it stands. In common with other places along the Essex coast, it has suffered much from encroachments of the sea; and the old church, after having been in ruin for many years, was finally swallowed up by the waves in 1798, an interesting memorial of the occurrence being preserved at St. Paul's Cathedral in the prebendal stall distinguished as *Prebenda consumpta per mare*. In 1804 a new church (All Saints) was erected, which was rebuilt in 1873, the tower (one bell) not being completed till 1895. Registers from 1672.

WEELEY. The church (St. Andrew), which stands about 1 m. south-east of the village, was entirely rebuilt in 1881, except the west tower. The style adopted is fifteenth-century Perpendicular, to

which the tower obviously belongs. It is embattled, and remarkable for the unusually large size of the red bricks employed. There were originally three bells (*vide* " Essex Arch. Trans.," N. S., vol. i), two of which remain. They are both undated, but of pre-Reformation age, and inscribed respectively to St. Katharine and St. Edward, with the invocation, *Ora pro nobis*, the first also bearing the name of St. Michael on the crown.

Note credence-table, formed from the old piscina; and (carefully restored) fourteenth-century font. Registers from 1562.

WENDENS AMBO (close to Audley End station) = " Both Wendens," is so called as embracing the two parishes of Wenden Magna and Wenden Parva, which were consolidated in 1662.

The smaller church, after long standing in ruin, has now entirely disappeared, leaving that of Great Wenden (St. Mary) to serve the united parishes. It is a small building, chiefly of flint, and consists of chancel, clerestoried nave with aisles, and a low west tower, bearing a shingled spire, and now containing six bells. The tower is exceptionally interesting, the lower part being very early Norman, if not Saxon, the west doorway (with two reveals) constructed of Roman tiles, as is also the arch opening into the nave. The higher stages are more distinctly of Norman work, while there is a suggestion of Early English about it, and the battlemented summit, with curious projecting gargoyles, may possibly be still later. The pointed south doorway is clearly a thirteenth-century introduction into a wall much older, as appears from the round-headed light on that side. The (six) clerestory windows are apparently Tudor. In the chancel there are three lancet lights, and a double piscina, all thirteenth century.

Note carving on (fourteenth century?) rood-screen, and on old benches; also brass to a man in armour (*c.* 1410). Registers from 1710. The restoration of 1898 included rebuilding of north aisle.

WENDON LOFTS (4 m. from Audley End). The parish owes its distinctive name to the Loughts family, who held the manor in the thirteenth century, the present spelling following the pronunciation of the old word. The residence, *Lofts Hall*, is a characteristic Elizabethan mansion, built of brick in 1579-80, with the usual picturesque features. It stands within a small park, close to which is the little village church (St. Dunstan), a flint and stone building of Norman origin, but largely reconstructed in the fifteenth century style. The old Romanesque doorway remains on the south side, its bold rounded

arch, with chevron moulding, resting on circular shafts with slightly carved caps. There is a good brass (*c.* 1450) to William and Katharine Lucas, with effigies, including four sons and four daughters, one of the former wearing the dress and holding the crozier of a prior or abbot. The extensive rebuilding above referred to was effected in 1845, when three bells were hung in the tower. Registers from 1674. The living includes the parish of Elmdon (*q.v.*).

WETHERSFIELD is a small town on the slope of the river Pant, with no nearer railway-stations than Braintree and Halstead (each *c.* 7 m.), which means that the place is not over-modernized. The church (St. Mary Magdalene) is a fine large building, chiefly of fourteenth century, but showing an earlier origin in the transitional period between Romanesque and Early English. The fabric was much restored in 1876, when the really interesting old features were retained, *e.g.*, original lancet windows, chancel-arch (thirteenth century), piscina (fourteenth century), oak roof to nave, etc. Among the tombs there is one recessed, and another to a man in armour and his wife. There is a ring of six bells, all nineteenth century except one, dated 1623. Registers from 1648.

A chapel-of-ease (Blessed Virgin Mary) was erected at Blackmore End in 1867.

WICKEN BONANT (2 m. from Newport). The parish church (St. Margaret) consists of chancel, nave, porch, and west tower with broached spire. In 1858 the whole was rebuilt in the Decorated style, except the (thirteenth century) chancel, where, however, a rather sweeping restoration was made at the same time. The equipment of the interior is modern, including a carved oak chancel-screen, and stained glass in every window. There are three bells, one (sixteenth century), inscribed *Sancte Luca*, with the foundry-mark of William Culverden. Both the others are dated 1859, though it is not unlikely that one of them is a re-cast. Registers from 1558.

Bonhunt Farm (½ m. east) has an ancient chapel adjoining it, which has undoubted marks of a very early Norman, if not Saxon, origin, and bears by tradition the name of St. Helen. The little fabric has long been in a ruinous state, but the distinction of nave and chancel is still tolerably clear.

(See paper by Dr. Laver in "Essex Arch. Trans.," N.S., ix.)

WICKHAM BISHOPS. The parish occupies some of the highest ground in Essex, and commands an extensive stretch of landscape. Its distinguishing name comes from an ancient residence of the Bishops of London, the site of which is still pointed out.

The old church (St. Bartholomew) is now nothing more than a picturesque ruin, showing a dilapidated nave and chancel (fourteenth century), with fragments of later additions, the whole mantled with ivy, and gradually dropping to pieces. A pretentious modern church was built in 1850, with the same dedication as its predecessor, but in a more convenient position.

Philip Morant, the Essex historian, was rector of the parish from 1742 to 1745. Registers from 1662.

WICKHAM ST. PAUL (3 m. from Hedingham) takes its distinguishing suffix from St. Paul's Cathedral, the manor having been conferred upon it as far back as the tenth century, and the Dean and Chapter are still patrons of the living. The church (All Saints) is a small brick building, originally consisting of chancel and nave, with north aisle, dating from thirteenth century, the embattled west tower being an addition of about 1515, and the north transept a modern extension of 1866, when the whole fabric was restored. There are five bells, one of which (fifteenth century) bears the inscription, *Virginis egregie vocor campana Marie*, without date; the others ranging from sixteenth to nineteenth century. Registers from 1609.

WIDDINGTON (2 m. from Newport). The small church (St. Mary) consists of chancel and nave of stone, with west tower of dressed flint, and bears unmistakable signs of its Norman origin, especially in chancel, though the windows show almost every variety of style from Romanesque onwards. An entry in the Register under date of 15 May 1771, states that, "The whole steeple from top to bottom, with ten feet in breadth of the body of the church, fell down. Three bells out of five were dug out of yᵉ rubbish unhurt." The churchwardens of that year sold the recovered bells (which have found their way to Theydon Garnon), and patched up the broken walls with red brick, thus disfiguring the church, and destroying its proportions. In this state the fabric remained till 1871, when the restoration was taken in hand. *Inter alia*, the tower was entirely rebuilt, and supplied with three new bells.

More recent repairs have revealed a fifteenth-century brass, which had been hidden beneath the pavement. It is engraved with the

effigy (mutilated) of a civilian, and has been affixed to the wall. Note elegant piscina, and modern font, designed after the ancient model, of which some fragments are preserved. Registers from 1666.

WIGBOROUGH, GREAT (7 m. from Colchester).   The two adjacent parishes of Great and Little Wigborough are pleasantly situated between winding streams of the Blackwater, and on high ground overlooking the salt marshes, the estuary, and the sea. The church at the larger place (St. Stephen) stands on top of the village hill. It is a building of flint and rubble, chiefly in the late fourteenth-century style, and consists of chancel, nave, and west tower. There are two bells, one by John Danyell (fifteenth century) inscribed *Nomen Magdalene campana geret melodie*; the other (1622) by Miles Graye. Note north doorway, with stoup, and curious little window to light the old rood-staircase. The fabric, in common with others in this part of Essex, was damaged by the earthquake of 1884, but was soon repaired, as much as £3,000 having been spent upon it between 1890 and 1897.   Registers from 1560.

WIGBOROUGH, LITTLE (8 m. from Colchester).   The church here (St. Nicholas) is a very small stone building, consisting of chancel, nave, and tower (one modern bell), every part bearing the characteristics of fifteenth-century architecture. The fabric suffered with its neighbour (*vide supra*) in the earthquake of 1884; but the damage has been repaired, and the fabric generally restored. Registers from 1586.

WIMBISH (5 m. from Saffron Walden).   The church (All Saints) dates from the Transitional (Romanesque—Early English) period, and consists of chancel with north chapel, nave with north aisle, and west tower of brick, added in 1756. In the eighteenth century the fabric was struck by lightning, to the injury of the tower and other parts, the repairs to which included a rebuilding of the chancel. But the bells have not been replaced, the one in use (dated 1599) still hanging in a framework in the churchyard, two others being retained at the vicarage. There are some interesting original features in south wall, *e.g.*, a small round-headed light, and a fine Transitional doorway, its pointed arch resting on spirally fluted columns with ornamental caps. Later work appears elsewhere, noticeable in the Decorated windows on both sides, a precedent which has been followed in the reconstructed chancel. Note old parclose screen to chapel; brass

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effigies to Sir John de Wantone (1347) and Ellen his wife; and palimpsest brass to Joan Strangman (c. 1570). Registers from 1572.

In 1425 the adjacent parish of Thunderley was united to Wimbish, and the church of the former place has disappeared, leaving nothing but some faint traces of its foundations on the road to Thaxted.

WITHAM.   The older part of the town is clustered about *Chipping Hill*, the name of which implies that it was once the seat of a market, probably held within the ramparts of an abandoned circular encampment (*vide* "Anglo-Saxon Chronicle," A.D. 913), still showing faint traces on the summit of the eminence. Here are many curious old houses, and here too is the parish church (St. Nicholas). It is a fine building, consisting of chancel and clerestoried nave, both with aisles, sacristy, south porch, and embattled west tower (six bells), the whole of which was put through restoration in 1877. From the abundance of Roman brick employed, it is reasonably supposed that the fabric is of much earlier origin than any of its parts as they now stand. The oldest existing work appears in the south doorway, which has triple semi-detached shafts in each jamb, supporting a pointed arch with three reveals, the outermost moulded in chevron, the label above resting on heads—a composition of c. 1200. The tower was probably begun in the thirteenth century, the narrow pointed archway leading into it from the nave being clearly of that age; though the structure would seem to have been altered in the fifteenth century, when several windows were inserted in the church. The west doorway and window belong to the fourteenth century, in the early part of which (c. 1325-35) there was apparently much rebuilding throughout. Note richly carved rood-screen, with restored canopy; upper and lower doorways (blocked) to rood-staircase; and various monuments from sixteenth century onwards. No brasses. Registers from 1669.

A chapel-of-ease (All Saints) was erected in 1842 for the modern part of the town, known as Newland Street.

WIX (2½ m. from Bradfield).   In the reign of Henry I a priory of Benedictine nuns was founded here by Walter Alexander and Edith Mascherell. Suppressed by Cardinal Wolsey in 1525, in furtherance of his educational schemes, the community were dispersed, and their buildings have long since disappeared. The fishponds, however, are yet to be traced; and it is not unlikely that the so-called "Abbey Farm," a picturesque sixteenth-century house, was built out

of the old materials. The small church (St. Mary) consists of nave and chancel only, the aisles having been taken down, and the arcading bricked up, in 1704. There was a general restoration of the fabric as it stood in 1888. In the middle of the churchyard a detached wooden campanile contains one bell (late fifteenth century), inscribed *Sit nomen Domini benedictum*. Registers from 1560.

WORMINGFORD (3 m. from Bures) lies on the south side of the Stour in the midst of a charming landscape of hill and valley. The church (St. Andrew) is a stone building, chiefly in the thirteenth-century style, comprising chancel, nave with north aisle of four bays, and west tower, the whole " thoroughly restored " in 1869-70. There is a ring of three bells, all fine examples of casting, two dated 1591 by Richard Bowler, a predecessor of the Grayes at the famous Colchester foundry. The third, by Johanna Sturdy (*c.* 1458-70), is inscribed *Sit nomen Domini benedictum*, with the founder's initials. Registers from 1557.

WRABNESS. A village of some three hundred inhabitants on a headland ("ness") projecting into the Stour estuary on its south side. The church (All Saints) is a simple rubble building, with traces of Norman origin in the plain round-headed north doorway and elsewhere. Formerly there was a stone tower attached to it, containing five bells; but the tower fell into ruin many years ago, when a wooden turret was built as a substitute for it in the south-west corner of the churchyard. The original bells have disappeared, and there is now only one, cast in 1854. Note the old oak roof and octagonal font. Registers from 1650.

WYVENHOE (or *Wivenhoe*, 5 m. from Colchester). A small town on the Colne, and practically the port of Colchester. The church (St. Mary) is a large building in the Perpendicular style, comprising chancel, nave with aisles, and square embattled tower. In 1860 the fabric was lavishly restored at a cost of about £3,000, but suffered a good deal from the earthquake of 1884, which involved a second restoration. There are several good brasses, viz. to William, second Viscount Beaufort (1507), with effigy in armour under an elaborate canopy—an excellent piece of Flemish work; to Sir Thomas Westerley (1535), Chaplain to the Countess of Oxford; to Lady Elizabeth Scroope (1537), represented wearing a coronet and heraldic mantle; canopy unfortunatly mutilated. In the vestry there is a chest, highly

embossed and studded with nails, said to be of Flemish workman-
ship. The present ring of six bells (dedicated 20 July 1905) is the
result of recasting an earlier ring of the same number, dated 1802.
Registers from 1560.

<div align="center">(<i>Vide</i> " Trans. St. Paul's Eccles. Soc." vol. vi, 1907.)</div>

YELDHAM, GREAT ($\frac{1}{2}$ m. from Yeldham Station). The church
(St. Andrew) is chiefly fifteenth century, and has several interesting
features of that period, <i>viz.</i> piscina and sedilia in chancel, two
squints, and carved oak rood-screen, bearing arms of the De Vere
and other families. Conspicuous among these were the Symonds
family, to whom the south chapel seems to have belonged, and who
figure largely among the memorials. These include a (mural) monu-
ment to Richard Fitz-Symonds (1680), and another in black marble
and alabaster to John Symonds (1692); brass inscription to Elizabeth
Symonds (1666), to Orlando Fitz-Symonds (1691); and various
effigies, supposed to represent members of the same distinguished
house. The tower contains an old ring of six bells (seventeenth and
eighteenth centuries), which were put in order, with some recasting,
in 1908. Registers from 1653. The <i>Rectory</i> (fifteenth century),
is worth inspecting, especially for the fine vaulted roof to the principal
room on the second floor.

YELDHAM, LITTLE (2 m. from Yeldham Station). A small
parish, with a small church (St. John Baptist), a flint building of
the thirteenth century, restored in 1876, and again in 1893. The fif-
teenth century wooden turret contains two bells by Miles Graye,
both dated 1674. They were rehung in 1905, when the belfry was
put into thorough repair. Note piscina in the chancel, Jacobean
pulpit, and font carved with the mullet (spur-rowel) of the De Veres
and other devices. Registers from 1564.